

The School Musician



Clown Capers
David B. Eisendrath, Jr.

•
East vs. West
Lawrence W. Chidester

•
French Horn
Herbert Gutstein

•
Violin
Max Fischel

•
Drumming
Andrew V. Scott

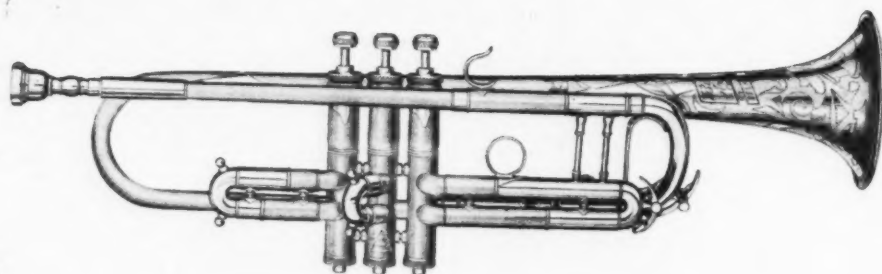
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Trumpet
Joseph L. Huber

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Family Tree
Lieut. Wm. Chartock

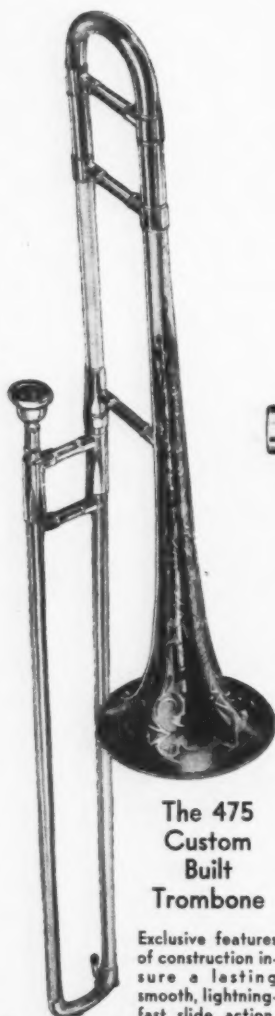
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April
1935

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Kent, Ohio
First Division
1934 National Contests
Story on page 33

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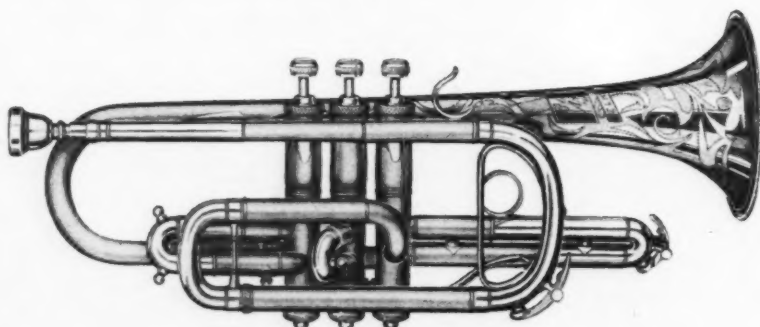
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•
George A. Peck
Instrumental Instructor
Lewes, Delaware
•



WE ARE MAKING AMERICA Musical

Instrumental music in the eastern part of the United States is taking long strides forward. George A. Peck is surely doing his part to reach the highest standard in Lewes, Delaware, where he is in charge of all instrumental music.

Mr. Peck's first step toward becoming an instrumental music director was back in his high school days when he was student director of the high school band for two years. After graduation and before entering college he taught band in the Jackson Training School for Boys in Concord, N. C.

Then came his college days—first at the Northwest Missouri State Teachers College in Maryville, Missouri, and then at the Teachers College of the Columbia Univer-

sity in New York City.

It was in September, 1929, that Mr. Peck came to Lewes to take charge of the instrumental music. At the time he took over his duties there were only fifteen students in the band. Now he has built up the band to fifty pieces, besides an orchestra of forty-five, a junior band of forty, and a junior high school drum and bugle corps. In fact he has over one hundred and twenty-five students studying music in the high and grammar schools. The total enrollment of the high school is five hundred and fifty.

Since 1930 both the Lewes High School Band and Orchestra have rated "Excellent" and "Very Good" in all State Contests and festivals. And for the past three years the

band has won a prize in every parade in which it has participated.

Superintendent R. A. Shields of the Lewes Schools was very sympathetic and understanding in regard to the instrumental music situation in Lewes, and it was he who gave Mr. Peck all the support he could and inaugurated a program of instrumental music, free of charge, to all pupils. The school, however, purchased the large instruments for the pupils. And with the entire community behind them, the Lewes instrumental organizations are much enthused and have advanced rapidly.

Last year Mr. Peck was president of the Department of Music of the Delaware State Education Association.

The School Musician

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CONTENTS

We Are Making America Musical— George A. Peck.....	4
The Editor's Easy Chair.....	6
National Orchestra, Solo, Ensemble Con- tests	7
Clown Capers and Twirling Technique, By David B. Eisendrath, Jr.....	8
East vs. West in School Music, By Law- rence W. Chidester.....	10
Overcoming Faults Common to Trumpet- ters, By Joseph L. Huber.....	11
Position, By Herbert Gutstein.....	12
Letters and News.....	14
How to Play the Violin, By Max Fischel.	16
Drumming, By Andrew V. Scott.....	18
The Family Tree Back of Our Present-Day Instruments, By Lieut. William Char- tock	20
The Pianist's Column, by Theodore Tro- endle	21
Bands and Orchestras Prominent in the Nation's School Music.....	22-23
Eavesdropping, By Mariann Pflueger....	24
A 3,000 Mile Bargain Counter, By Gretchen Preuss	42

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EVERY SOLO DRUMMER PLACING IN 1st DIVISION 1934 NATIONAL PLAYS A LUDWIG DRUM

In the 1934 National Solo Drum Contest at Des Moines, Iowa, five (5) drummers placed in First Division. Unanimously these five First Division winners play Ludwig drums. Here are their names, just as they appear on the official record of contest results: Robert W. Buggert, Austin High School, Chicago; Homer Arhelger, New Richmond, Wis., High School; Boyce V. Smith, Roosevelt High School, Chicago; Richard Davis, Springfield, Ill., High School; and Robin Cliff, Hobart, Ind., High School.

EVERY BAND PLACING IN 1st DIVISION 1934 NATIONAL PLAYS LUDWIG DRUMS

Five bands, in the three classes, placed in First Division in the 1934 National: Joliet, Harrison (Chicago), and Mason City in Class A; Hobart in Class B; and West De Pere in Class C. Unanimously they play Ludwigs.

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The Editor's *Easy* Chair

SUMMER TONIC FOR SCHOOL MUSICIANS

● There is a spreading tendency throughout the country among school band and orchestra musicians, encouraged by their directors, for uninterrupted practice and rehearsals during vacation weeks, while academic worries are in dry-dock. The music camp was perhaps the first manifestation of this natural urge experienced by every individual who gets a foretaste of the joys of playing. The half dozen original music camps, more or less national in their scope, are thriving and annually wedging their way more deeply into our national educational routine. New camps, smaller in scope and range, are springing up like mushrooms. The erstwhile summer music college "in the city" is gradually being displaced by this new mode of outdoor musical recreation.

But a still newer idea is catching on. Band and orchestra directors in many towns are conducting their own summer schools primarily for the members of their own bands and orchestras. These summer courses are generally of from two to four weeks' duration, include group instruction and private lessons, as well as full rehearsals, and are generally conducted in the high school where the library and school paraphernalia are available for use.

This new deal is accomplishing several good things. Most important of all it keeps the active interest of the band and orchestra members alive during the vacation period. A large part of manipulating a musical instrument is mechanical, and mechanical processes recently learned must be continually practiced if they are to develop into permanent and refined technique. Two months' recess to a beginner is a setback that is often fatal. Instrumental students are expected to keep up their practice during vacation, but they are liable not to. The midsummer course is the saving motor power back of the daily practice hour.

The second benefit of the summer course is mutually to the band itself and its director. It keeps the organization alive, and in playing form, so that from September roll call the band may start just about where it left off in June, except, of course, for graduation losses. This naturally saves the director a great deal of extra work and worry common to fall rehearsals in bringing the band or orchestra back to par.

And the last of the benefits is to the director. It helps to take up some of the summer payroll slack which is the bugaboo of the teaching profession.

Learning to play an instrument is entirely unlike any academic study. For it involves so much

more practice than study. These summer schools are destined to become a definite part of instrumental instruction in the public schools.

"THE GREATEST SHOW ON EARTH"

● Phil Maxwell, mastermind, is again "calling all cars" to make the 1935 Chicagoland Music Festival excel its five predecessors and defend its undisputable title of "the greatest musical show on earth."

The great event takes place this year on Saturday, August 17. Throughout the day there will be contests in vocal music, for drum corps, and for band. And in the evening at Soldiers' Field a hundred thousand music lovers will thrill and sing together as they hear and see, under colorful floodlights, the most thrilling spectacle of musical pageantry and fantastic tableau the world has ever looked upon.

Victor Grabel is again, this year, in charge of the band contest events. Included in the program are special contests for juvenile bands and juvenile drum corps. School bands and school drum corps are almost exclusively the participants in this part of the annual event.

Now the Chicagoland Music Festival has long since attracted international attention and its contest results are a matter of interest to people throughout the world. Canada participated in some parts of this contest last year, and there is every reason to expect that this international participation will spread until in time the Festival Contest will be a world event.

It is expedient, therefore, that the blue ribbon school bands of all classes, especially those in the Chicagoland states—Illinois, Indiana, Michigan, Iowa, and Wisconsin—try to find ways and means of entering this contest, to maintain and protect America's international school band reputation on the high standard attained by the finest of these bands.

It is admittedly difficult for a school band to participate in a contest which falls in the middle of its vacation period. Yet there are many of these school bands that hold together and continue their rehearsals during the summer, and there is plenty of justification for the local pride and community spirit necessary to provide the pecuniary means of the trip. Benefit accruing from such an event to the juvenile participants is beyond measure. If your band or drum corps is as good or better than the standard that has been set to date, come out and play. There'll be a great crowd waiting at the stadium to hear and to cheer you, and they'll give you a thrilling reception you'll never forget.

National Orchestra, Solo, Ensemble Contests Madison, Wis. May 17-18

●THREE THOUSAND HIGH school musicians are expected to gather in Madison, Wisconsin, on May 17 and 18, for the greatest National School Orchestra Contest ever conducted. Contestants, however, will include solo and ensemble events from both band and orchestra divisions as there is no National Band Contest this year. Student Conductor Contests and Drum Major Twirling Contests will be included.

Madison, the home of the University of Wisconsin, which is sponsoring the contest, is also the state capitol and is especially well equipped for this event. The city is easily accessible from all points of the United States, is centrally located, has excellent hotel and housing facilities, and perhaps most important of all it has all of the community spirit and pride necessary to National Contest success.

The contest proper will be held in the beautiful Masonic Auditorium on Wisconsin Avenue and Johnson street, seating 2,200. Headquarters rooms for all groups will be in Central High School just across the street from the Auditorium. All contests, in fact, will be held within the radius of one block from the headquarters rooms.

The Lorraine Hotel on West Washington Avenue, two blocks from contest headquarters, is the official hotel. Rates (other than students) \$2 and up.

A headquarters room will be assigned in advance to all orchestras, large enough for rehearsals, where equipment may be left. Upon request trains will be met, and the equip-

The Masonic Auditorium in Madison, Wisconsin, where all the National competing orchestras will play. This is also the contest headquarters.

ment will be transported free of charge to the headquarters rooms.

The following equipment will be furnished: stands for contest and sight reading; ten string basses (bring your own bows); pedal tympani and bass drum (bring other accessories); harp; piano; celesta and chimes (upon request).

The tentative schedule of contest events is as follows: Class C orchestras, Friday morning, Masonic Auditorium; Class B orchestras, Friday afternoon and Friday evening, Masonic Auditorium; Class A orchestras, Saturday afternoon, Masonic Auditorium; Class A orchestras, Saturday evening, Masonic Auditorium.

Solo events, all day Saturday, morning, afternoon, evening.

Saturday noon: all soloists and directors are to be entertained at an outdoor dinner by the Masonic Kiwanis Club.

Here are some final reminders for soloists, received direct from A. R. McAllister, president of the National School Band Association:

"All soloists must secure official registration cards from the contest office, 64 East Jackson Boulevard, Chicago; have them properly filled in and certified by the band or orchestra director, and return them to the above mentioned office in time that they

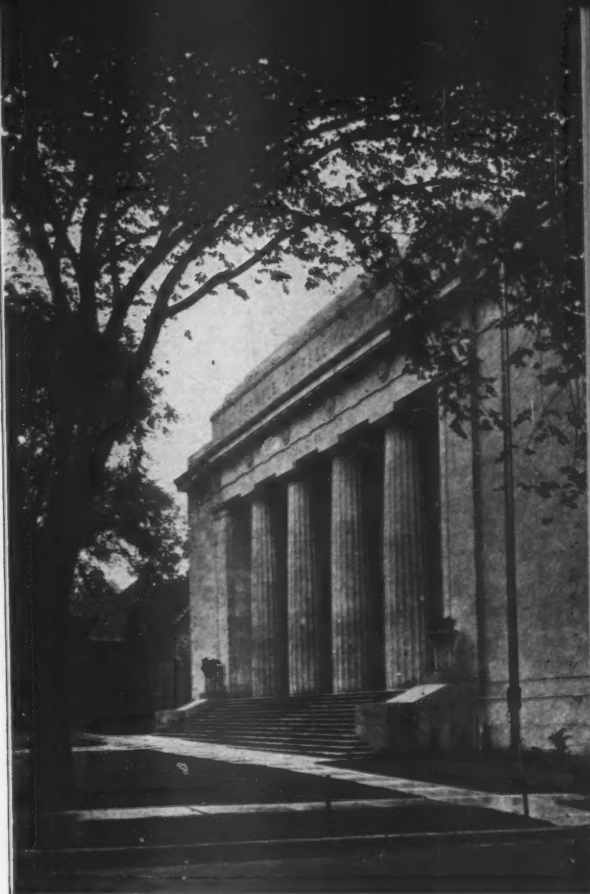
may arrive there before the deadline date.

"The registration fee for each soloist is \$1. The registration fee for each member of an ensemble is \$1. The school from which a soloist comes must be a member of the National School Band Association or the National School Orchestra Association. This is imperative. You cannot compete unless your school is a member.

"The solo contest will be held on Saturday morning, May 18. Friday night lodging will be furnished. This hospitality will be furnished only to those who are properly registered through the contest office as outlined above. Breakfast will be furnished Saturday to those who are lodged in homes. Those staying at hotels will be on their own expense for meals. Lodging will not be furnished before Friday night nor for Saturday night.

"If your solo does not appear upon the National list, you must have written authority from the contest office, in advance, in order to use it. Medals will be furnished to winning soloists and to each member of ensembles according to the way of placing. For additional information address your inquiries to the National School Band, or Orchestra, Association, 64 East Jackson Boulevard, Chicago, Ill.

"Get your registration in early."



CLOWN Capers

and Twirling Technique

By DAVID B. EISENDRATH, JR.

Clown Drum Major, University of Chicago



Above, slapping the baton. Center illustration, bending down for forward roll. Lower right, showing a clown caper, on the back.

David Eisendrath is the peer of tricksters, the clown prince of drum majordom, the stunt man of the gridiron, and, to my knowledge, the only drum major who can bring 50,000 football spectators to their feet, time after time, in rousing acclaim. He is a master showman with a flair for novelty and spectacular effect.—Fred W. Miller.

in the right hand by the tip of the ferrule end (it can easily be swung or tossed into this position from almost any signal you have just given), you swing the baton (keep right elbow away from body, left hand up to this time on the hip) so that the ball makes a wide arc in front of you. As you complete either one or two circles in this manner, slap the baton with the left palm at a point about an inch or so above the right hand. (See Illustration No. 1.) If you slap it with enough downward force, the slap will start the baton spinning out of the right hand (which should hold it loosely, of course) while the momentum of the right hand's swing will toss it into the air. After it has made one or more revolutions in the air, it should be caught spinning in the left hand, palm upward, and from there any routine can be followed. This move may be reversed and done in the other direction by using the left hand where the right is used in this description and vice versa.

The second move is one that may be used to recover a dropped, thrown, or placed baton. In clown work particularly this pick-up may be used, and the crowd will appreciate it. Everyone knows how to do a forward roll or somersault; that is the principal feature in novelty. The left (or right, depending upon which is easier) foot is placed about six inches from the center of the baton, toes pointing at the baton; the right foot is placed some distance to the rear to enable you to get enough momentum to roll completely over

● I AM NOT GOING to teach you how to spin a baton, for many instructive articles have been written showing fundamentals of spinning. My featured type of spinning, i. e., clown spinning, has taught me to pick up all unusual moves and study them. This article, then, is to show a few of the novelties which I shall develop and which may be used, for the most part, for platform or football field spinning. The first, third, and fourth moves of which I shall speak may be used anywhere, the others limit themselves to the grass of the gridiron. The novelties de-

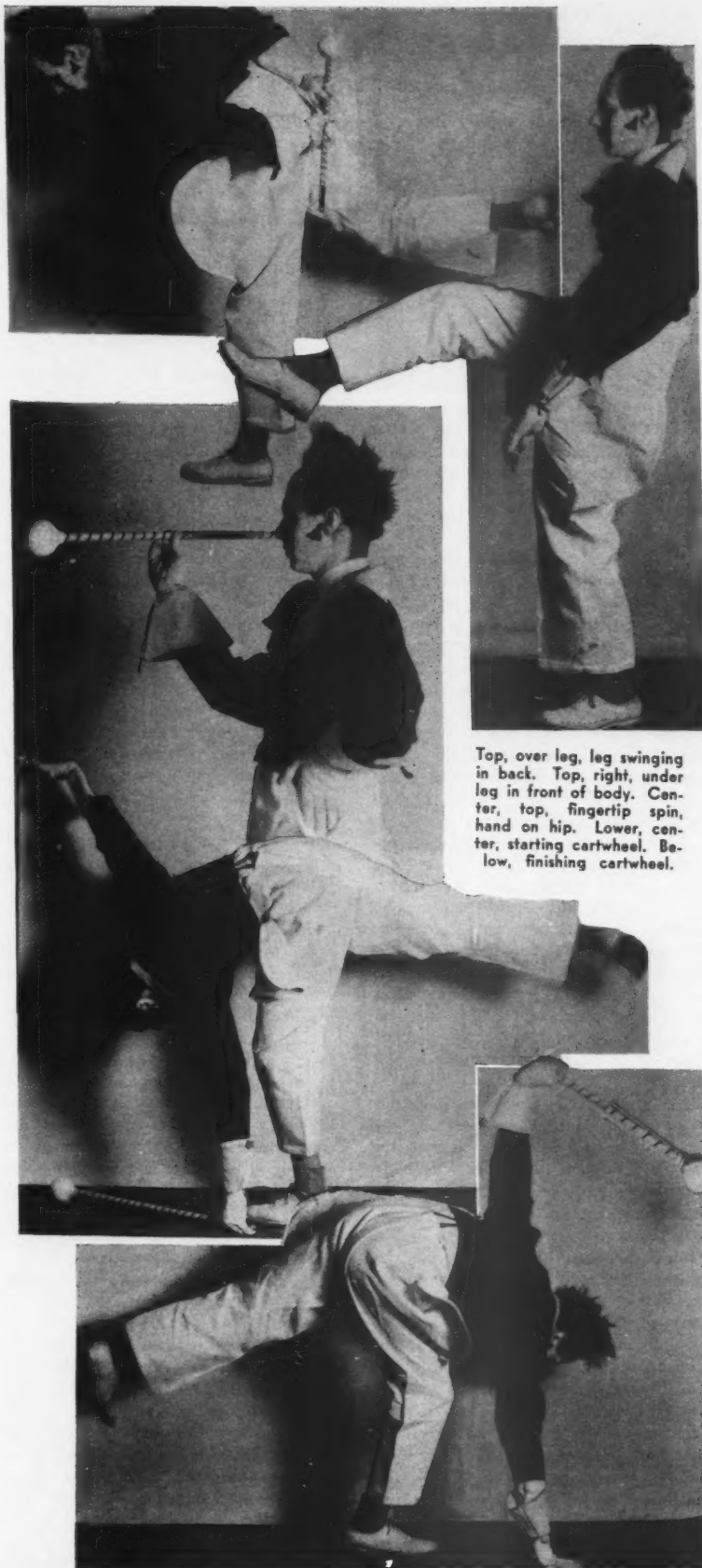
scribed in this article are tricks which tend to liven a spinning routine and which attract attention, marking the spinner's work as unusual. I am illustrating but a few of the many possibilities in novelty spinning, but I have chosen these because they are flashy, easily described (that's my break!), and easy for any spinner to do and use.

The first move to be described is a useful, little stunt to start the baton spinning after doing signal work. Because of its smartness and efficiency, it might well be worked into any routine. Holding the baton

as the hands are used to handle the baton. (See Illustration No. 2.) Note that the hands are curved entirely around the baton and that the knuckles are on the ground to bear the weight of the body. Push hard with the extended right foot and tuck your head well under your body and roll over. Remember that the back of your head should be the only part of it to touch the ground at all; you must tuck the head well under then, and arch your back as you roll forward. (See Illustration No. 3.) Keep the arms straight and as your feet begin to come over the top, whip your arms above you to give you the momentum to bring you right up on your feet. Just before your feet touch the ground push down with either hand to start the baton spinning in either direction and add speed as you rise. This stunt has brought much applause on a football field and when done naturally and as quickly as possible, covers the fault of a dropped baton and appears as part of your routine.

The next move is quite simple but, when done well, gives the impression of being very difficult and intricate. The spin around the body and the spin under the leg are both used in this. You may use any method of doing these that you wish; these moves should be familiar to all spinners; if you are not familiar with them, they can be found in the book, "How to Twirl a Baton." The move of which I now tell is started by spinning the baton around your body again and again and every time the baton is in front of you, spin it under your leg (either one). In other words, the baton travels under your leg and around your back, under your leg and around your back. (Stopping only for breath!) Have you got that? Now spin the baton around your back but instead of standing or marching, keep one leg firmly anchored to the ground (the hardest part of this trick) and swing the other leg backward, knee almost straight and bend the body forward as far as you can; at the height of this, the body should make the cross to a large "T," the anchored leg being the base. (See Illustration No. 4.) As you bring the baton in front of you, lean backward and swing the leg that was behind you until it is almost straight in front of you and spin the baton underneath it (the body may be tilted backward even more than I have shown in Illustration No. 5). Now, notice that if you bring your baton around your back at the highest point of your backward kick, it will balance you and prevent your toppling over. (Baton drops a drum-major—that's

(Continued on page 38)



Top, over leg, leg swinging in back. Top, right, under leg in front of body. Center, top, fingertip spin, hand on hip. Lower, center, starting cartwheel. Below, finishing cartwheel.

EAST vs. WEST in School Music

● ABOUT A YEAR ago Edwin Franko Goldman made the statement to me, and he has since repeated it at the Fourth National Band Clinic, that "The middle west and the west are twenty-five years ahead of the east in school band music." Such a bold charge against easterners struck me forcibly and I determined to get at the root of the matter to discover the whys and wherefores.

Although not personally acquainted with conditions in New Jersey, Pennsylvania, and New York, I have been told that instrumental music in those states is almost on a par with similar activities in the middle west. Therefore, I am assuming that Dr. Goldman had New England in mind when he made his statement. In fact, he told me that the middle Atlantic states had made great strides forward. When I speak of "the east," then, I shall really mean New England.

The following conclusions and observations are based on visits to a dozen school systems within a radius of twenty-five miles from Boston. The number of visits was small, but the the schools were representative. Furthermore, I talked with enough instructors to gain a good conception of existing conditions. Here are my whys and wherefores for the lack of progress in instrumental music in the east:

1. The east has always emphasized vocal music more than instrumental music. School choral work got its start in Boston in 1838, and New Englanders still believe in it as the basic music study.

2. Directors or Supervisors of Instrumental Music are almost unknown in the east; they can be counted on one hand. In most cases the Supervisor of Music has been trained in vocal music and knows little about instrumental music.

3. Instrumental music in the schools is very recent. In some cases it was introduced on a permanent basis less than five years ago.

4. In practically all the schools the senior instrumental organizations rehearse *after school hours*. The usual practice is to meet during the hour immediately following the close of

• • •
By Lawrence W. Chidester

Instructor in Music,
Director of Band & Orchestra,
Tufts College, Mass.

school. I found the paradoxical situation of a junior band or orchestra meeting in school time and the senior group meeting outside of school time. In other words, the east has not yet recognized instrumental music as a full-fledged school subject on a par with academic studies. The teachers told me there was not enough time in the school day; that many of their students have to work; that the middle western school programs are not as heavy in academic subjects as the east, etc.

5. As a rule, the bands and orchestras rehearse only *once a week*, although in one case the group met for two hours and in another case it met twice a week.

6. Poor instrumentation is prevalent. I saw only four French horns, one bassoon and no oboes. One teacher does not believe it is worth while to train oboists and bassoonists; another does not believe in French horns and uses alto horns exclusively. Clarinet sections were glaringly inadequate, except in one case where private instruction is required. The result of poor woodwind sections is poor balance. Bands with fifteen trumpets to six clarinets and ten saxophones were observed. One high school band had no tuba.

7. Eastern bands have poor equipment. In most cases the buildings are old and thus have no provision for instrumental music. But even in one new building the band rehearses in an unfinished auditorium-gymnasium with horrible acoustics. Stages as a rule are too small to accommodate modern instrumentation if it could be obtained. Only one music room seemed adequate. This was fairly large and was equipped acoustically for broadcasting. Most of the schools own no unusual instruments,

such as oboes, bassoons, French horns, violas, etc. With none of these instruments, one school still insists upon buying cornets, trombones, and clarinets to loan to students.

8. Discipline in rehearsal is poor. There seemed to be little planned procedure. Music was passed out during rehearsals; talking and joking was allowed; sections were given individual attention; and rehearsals did not begin or end on time. The consequence of these faults was waste of precious time.

9. Class instruction is fast coming into the schools, although it is all given outside of school time. Two of the systems have excellent Saturday conservatories and two have extensive programs after school. One of the best teachers, however, does not believe in class instruction and insists upon private lessons.

These conclusions and observations are enough to indicate the state of affairs in the east at the present time. Before passing on to the middle west, let me point out how such conditions affect me as a New England college band and orchestra director. In eight years at a college of 1,200 students I have never seen a bassoonist or French hornist. I have had two oboists, one the relative of a Boston Symphony Orchestra member and the other trained in the schools of Detroit and at Interlochen. Everyone plays trumpet and violin, only a few play clarinet, and only a very few play viola, cello, horn and bass. The handicap is tremendous and nothing can be done about it until conditions change in the public schools.

The status of instrumental music in the middle west is almost in direct contrast to that in the east. Rehearsals are held *in school time*, often as much as five times a week. Further than that, sectionals and technic classes come during school hours. Many towns have a Director of Instrumental Music who devotes himself entirely to instrumental music. Some states have a State Band Tax Law which provides for a levy of one mill to support municipal bands. Instrumental music is a relatively old school

(Continued on page 33)

OVERCOMING Faults Common to TRUMPETERS

By JOSEPH L. HUBER, St. Louis, Mo.

After 25 years of intensive teaching.



Second Division winners in the 1934 National Ensemble Contest for Accompanied Trios, from Hobart, Indiana. The boys are: Albert Bauer, Robert MacPherson, and Andrew McKluckie.

● **THE PROPER** placement of the mouthpiece is the most important point to be considered by the beginner on a brass instrument. For this there is no positive rule as the formation of the jaws, lips, teeth, and facial features govern mouthpiece placement.

Beginning with J. B. Arban we read in his *World's Complete Method* for any three-valve instrument that he used two-thirds lower and one-third upper lip as his idea of a correct embouchure. But Arban does not insist that this is the absolute method for all players. See his book on this subject, under the heading "Position of the Mouthpiece on the Lips."

A generation later St. Jacome, a great authority on cornet, who excelled Arban in embouchure building, used two-thirds upper and one-third lower lip as his idea of the correct embouchure for playing cornet. Following St. Jacome there were many equally great players using a different position of the mouthpiece with astonishing success. If each of these great artists' embouchure placement is correct according to his opinion, it would be impossible to arrive at a logical conclusion as to the proper placing of the mouthpiece.

The greatest living authority today, in my judgment, Herbert L. Clarke, recognized and acknowledged as one of the greatest cornetists that ever lived, placed his mouthpiece half on the upper and half on the lower lip. This seems to be the most logical position. The writer of this article had the privilege and honor of studying with this renowned authority. No cornetist ever displayed more endurance, elasticity of the lips, accurate technique, and superb style than did this truly great cornetist, who was soloist and assistant director for twenty-three years with the late John Philip Sousa's Concert Band.

I have now pointed out three distinctly different embouchures which proves that this is an individual problem. Each player must eventually find his own individual position. Of course, it will be wise to adopt a logical embouchure position by placing the mouthpiece where it feels most comfortable to you.

The beginner should be patient at all times, practicing low C or second line G until he is able to produce either tone easily, musically and free of escaping wind, being careful not to use too much or too little pressure on the lips. Too much pressure stops the blood from circulating freely, causing fatigue. Too little pressure causes the tone to be thin and unmusical. Always depend on the chest compression for your power instead of your left arm. This will develop your chest compression as explained in last month's article, and permit the lip muscles to grow strong rapidly. Don't attempt the higher tones until the lips have gained sufficient strength to play the tones in the middle register with ease. This rule should be followed faithfully with each ascending tone, never attempting a higher tone until you have mastered the one below it. If this is done consistently, a fine embouchure can be developed in four or five years. Always keep the lips moving so as to make them strong and flexible.

Use every exercise employing lip slurs—necessitating the movement of the lips without the aid of the valves. See Arban's *Complete Method* for Cornet, page 42, for developing the lip muscles. Each exercise must be played in one breath. In ascending it is necessary to increase the pressure in the chest for each half-step, slightly contracting the lip muscles. In descending, shut off the power, relax the muscles and coast to next tone. This muscle development is necessary to withstand the added pressure experienced in ascending passages which is the real reason for practicing lip slurs and keeping the lips strong and flexible. The lower lip naturally is the stronger of the two, due to the constant use of the jaw for talking and eating, therefore, more weight should be placed on the lower lip to relieve the upper lip which does most of the vibrating, in playing a brass instrument.

In a majority of cases the lower teeth set back somewhat, and this is the proper jaw formation. With this jaw formation the lower teeth must be brought forward, even with the

upper teeth, forming an even support for the lips, on which to place the mouthpiece.

No teacher of brass instruments will persist in forcing his individualities upon a student, if he has had a great deal of teaching experience. Nor will he change the mouthpiece or mouthpiece position when the embouchure has been set for several years. Changing the mouthpiece position seldom if ever proves satisfactory. My convictions have been gained from teaching over three thousand pupils, and I find no rule of embouchure placement fits any two students alike. Every positive opinion on this subject has been disproved and this proves to me that each case must be treated individually,—of course, there are general rules of development that must be adhered to, but always work out your problems individually.

The embouchure is that part of the lip immediately under the mouthpiece. For the cornet this is about the size of a dime; trombone or baritone, the size of a twenty-five cent piece; and the tuba, the size of a half dollar. These muscles must be developed to withstand the pressure used to produce the high tones.

A most vital point to bear in mind at all times is to keep the center of the embouchure open, to permit the lip vibrations to enter the instrument freely. Relieve the upper lip at all times.

The extreme high tones can be produced with as much ease as the lower ones if you are being correctly taught. Learn to vibrate the lips without the mouthpiece until every tone, from the lowest to the highest,

(Continued on page 41)

POSITION

By HERBERT GUTSTEIN

The French Horn Man



Fig. 1. Inside of hand and the half cup formed. Also position of thumb for balancing of bell. Fig. 1B. Outside of hand showing the four fingers held straight and stiff at knuckles of hand. Also illustrates correct position of thumb on forefinger. Fig. 2. Position of hand in bell for regular playing. Note position of thumb.

● SOME MONTHS AGO, "Benny" Friedman, the former University of Michigan All-American football star, wrote an article on the subject of "Position" for the Saturday Evening Post. He told of his early training under Fielding Yost, the great Michigan football coach. "Yost," when coaching football practice, would be constantly yelling at his team "Po-zishun," always demonstrating that the position in which a player took a fall, tackled or was tackled meant the difference between a possible injury or making a clean maneuver.

Correct position as applied to French horn playing means the difference between good clean attack, good tone quality, facility, complete command of the instrument and nice playing appearance at all times. By means of the accompanying illustrations important positions in regard to hand horn playing while standing, playing while seated, correct breathing, good posture, etc., will be made clear. In this article, the writer will endeavor carefully to explain the position of the hand in the bell. The correct position of the hand in the bell is just as important as using the correct valve combination in producing the tone.

Illustrations Nos. 1 and 1B show the proper position of the hand when placed in the bell. Four fingers of the right hand are placed next to each other and the fingers proper, kept straight, bending them together at about a 45 degree angle from the knuckles of the hand. The back part of the four fingers is kept against the back of the bell, the hand curved to the right, so as to throw the tone toward the player. The finger nails are always pressed against the bell, enabling the hand to sort of "feel" the tone and control it.

It is not possible to tell each player how far into the bell the hand should be placed, because of the difference in the texture and size of the individual's hands. The individual must experiment a little with this and practice long tones with the hand held at different depths of the bell until the place is found where the tone responds best. Of course, this place will vary on different horns. After a little strength is developed in the right wrist, the bell can be supported mainly by the middle joint of the thumb and the middle joints of the four fingers. This is illustrated in

the picture showing the hand inside the bell in Figure No. 2, showing the correct position of the hand in the bell. By opening or closing the space between the palm and the bell, one changes the length of the tone column. Before the use of valve horns, players used the hand horn scale entirely as illustrated by the scale for hand horn. The plus sign denotes complete stoppage and the fractional figures explain the various approximate openings of the hand in the bell necessary to produce those tones. Every horn player should familiarize himself with this scale, as it will better enable him to play in tune on the valve horn by adjusting the hand whenever the intonation on an individual note may be inaccurate.

Of course, there is a natural tendency to play sharp, as when going



Fig. 3, directly above, illustrates muting position. Fig. 4, to the left, beginner's position. Can also be used for playing while standing and while marching.

down into the low register on any wind instrument. This can be corrected by closing the bell accordingly, which will flatten the tone to the desired pitch. When ascending to the upper register, the tendency is to play flat. By making the opening larger, one can raise the pitch of these tones. *Always, in tuning to the tuning note, hold the hand in the same position you would generally use when playing in the ensemble.* In figure No. 3, the back of the fingers are pressed against the

bell as much as possible, at the same time bringing the palm against the opposite side. This produces the MUTING effect and will change the pitch of the tone approximately one-half step. We know from our experience with the hand horn that the pitch can be affected either higher or lower than the natural tone, but it is always best to mute so as to raise the pitch one-half tone and then transpose all parts as written one-half tone lower. Some single F horns are built with an extra half tone compensating valve to eliminate transposing. Single B \flat horns should have an extra compensating valve for muting, as the tone change is usually about three-fourths of a step when muting in the lower register. The B \flat part of a double horn can be played in tune on the higher register by transposing. Generally, on double horns and single F horns all fine players transpose a half tone lower when muting and they do this with great ease. All young players are urged to develop this habit, as it is the most satisfactory way of muting.

If the player is required to parade or stand and play before developing his right hand sufficiently to assume the correct position and help support the bell at the same time, he can then use the position as illustrated in Figure No. 4. Anyone not being an experienced horn player, who picks up the horn occasionally and is not fa-

(Continued on page 35)



Above (5) Good sitting posture. Bell about one inch from body, mouthpiece straight out, horn lifted up, body erect.

Center (6) Rest bell on thigh for special work of hand in bell, also if sufficient strength not developed in hand to support bell and use proper hand position at same time.

Lower (7) Rest position. Note even pull and tightening of embouchure muscles around mouth.



Letters and NEWS

The President's Concert

● For twenty-two years A. R. McAllister has been directing that famous Joliet Township High School Band. On Friday, March 29, he gave his 22nd Anniversary Concert, presenting a program of new and rearranged numbers that drew interested school Bandmasters from great distances to hear.

The printed program, a forty-four page book, was used on this occasion by the Band Parents Association as a means of raising funds by selling advertising space. They, too, did an admirable job in connection with this concert.

Mr. McAllister's program was as follows: March Fantasia, "Colonel Bogey on Parade," *K. J. Alford*; "Festival at Bagdad" from "Scheherazade," *Rimsky-Korsakoff*; (a) "Pastoral" from "L'Arlesienne," *Bizet*, (b) "Flibbertigibbets," *Heinzelmann*; Wachtparade, *Noack*; Second Movement from Symphony in E-Flat Minor, *A. Franchetti*; (a) "Mood Mauve" (new), *Russel Howland*, (b) "Tara-tella" (new), *G. E. Holmes*; Overture to "Tannhauser," *Wagner* (new arrangement by George Drumm); Symphonic Poem, "The Universal Judgment," *Camillo De Nardis*; Tone Picture, "By the Blue Hawaiian Waters," *Ketelbey*; "Rhapsody in Blue," *Gershwin*; Fantasia, "Faith Eternal," *Peter Buys*; "Mars and Venus" from suite "Looking Upward," *Sousa*; and March, "Stars and Stripes Forever," *Sousa*.

The military band under the direction of Jack Erickson obliged with three numbers during the intermission: March, "Military Tactics," *George Rosey*; Humoresque, "A Jolly Good Fellow," *Paul Yoder*; and Novelty, "Mississippi Muddle," *Ed Chennette*.

Australia

● Some time ago we received a request from Australia for some information about rhythm bands which we gladly sent. Here is the rather interesting reply to our letter:

"Many thanks for your interesting letter which I received some months ago. I have written to Miss Summerfield and Mrs. Hawkins. Thus I trust a bond will be formed between Australia and America re: kindergarten and rhythm band work.

"Mr. Maddy sent me the 'Scherzo' of the summer music camp. Such a musical life for the schools is still only a dream in Australia. When I think of your paper, especially for schools, I do

want the day to be soon when music in schools will be established here.

"Our children are naturally very alert and musical. They would just revel in such a musical life, but we have to wait until we have men of vision in control. This year seems to promise brighter things in all directions. The depression seems to be lifting. There is not nearly so much unemployment, so we can perhaps look to the future with better heart.

"Once again thanking you for your interest."—*Eileen Stainkamp, Melbourne, Australia.*

Western New York

● Registration blanks are in the mail for the 10th Western New York Music Festival at State Normal School, Fredonia, April 29 to May 3. May 1 is the big day for orchestras, string solos, and ensembles; May 2 and 3 for bands, brass and woodwind solos and ensembles.

One of the sectional contests for the State Band and Orchestra Contest is held in connection with this festival. However, the festival is not limited to competing bands and orchestras. Others entering into the festival spirit will receive their rating and comments just the same. April 29 and 30 are given to chorus events.

Roosevelt for Music

● When C. M. Tremaine, secretary of the National Music Week Committee for this year, sent the story to the President, and here is his reply:

"My dear Mr. Tremaine: I thank you for letting me know that National Music Week is to be celebrated again this year. I am glad this celebration is to be continued year by year because music justly occupies a very great place in the cultural life of the people of our country. I believe also that the celebration of Music Week stimulates interest in music and that such a national endeavor should be generally supported.

"I have a deep conviction that people who love music strive also for the best in other things.

"Very sincerely yours, *Franklin D. Roosevelt.*"

More than 2,000 cities and towns are expected to participate in the Music Week of May 5-11, which is sponsored by the National Committee, composed of the heads of nearly thirty leading national organizations and by the Honorary Committee of Governors, headed by President Roosevelt.

Please Remain Seated

● "Mr. Shepherd: Here's my sixty cents. Please start with the March issue. How about the information about seating a band I asked you about some time ago?"—*Claude H. Nichols, Baxter Springs, Kansas.*

We have a promise from "Colonel" A. A. Harding to give us an article in the very near future on band seating. Mr. Harding has been studying and experimenting with this problem over a period of twenty-five years, and we consider him an international authority on this subject. We hope to have the article before the close of the present school term.

Arkansas

● The Arkansas School Band Association will hold its annual contest in Hot Springs, May 9, 10, and 11, sponsored by the Band Auxiliary of the Hot Springs School Bands.

Over 1,700 musicians are expected to take part. It will be the largest band contest ever held in Arkansas and represents a substantial growth in size since the first event took place in Little Rock four years ago with 300 attending.

Ohio

● The Ohio State Junior High School Band Contest is scheduled for Shaker Heights, May 9, under the authority of the Ohio Music Educators Association. Class AA bands will play in the afternoon and Class A bands in the evening. "Woods in Autumn," *Hildreth*, is the required number for Class A bands with Class AA bands free to choose any two numbers on the contest list. William D. Revelli, Hobart, Indiana, will judge.

Utah

● Price, Utah, is making big plans for the Western Division National Band Contest and Festival, May 2 to 4. This contest is held in cooperation with the National School Band Association, and in a general way the National rules apply. Drum major, solo, and ensemble contests are included. A. R. McAllister, who will act as one of the judges, will also conduct a band directors' school which will be devoted to consideration of problems of particular interest to school band directors. The school will include a round table discussion and band clinic.

It is hoped that either Herbert Clarke or Charles O'Neill will also be able to serve as judge. Norman Ham-

ilton and G. J. Reeves are Contest Directors, with Dr. H. B. Goetzmann as Chairman.

Chicago Festival

Band and orchestra directors consider the Third Annual In-and-About Chicago Public School Music Festival, held at Orchestra Hall, Saturday, March 30, a big success. The band of 181 pieces played a program of five numbers under the able direction of Capt. John H. Barabash, conductor of the Harrison Technical High School Band. This was their program: Symphony in B \flat (First Movement), *Faucheret*; March, "Vanished Army," *Alford*; Irish Tune from County Derry, *Grainger*; Parade of the Tinker Toys, *Grabel*; and Overture, "1812," *Tschai-kowsky*.

The fourth number was augmented by a smartly clad rhythm band of tiny tots from the Harvard School where Grace M. Hills is supervisor.

Twenty-six schools contributed players, 102 of them coming from Chicago schools, and seventy-nine from towns adjacent to Chicago. Thirty-five players came from Harrison, and twenty-three from Lane Tech.

Merle Isaac coached and conducted the orchestra which played two numbers, Suite from "The Betrothal" by Delamarter and the Overture, "Youth Courageous" which was conducted by the composer, Mr. George Dasch.

The following assisted Captain Barabash in coaching the band: Louis M. Blaha, Morton, Cicero, French horns; L. E. Boroughs, Roosevelt, East Chicago, Ind., cornets; F. L. Buchtel, Amundsen, Chicago, baritones; A. E. Creltz, Washington, East Chicago, Ind., basses; Dall Fields Chicago, bassoons;

G. J. Ford, Joliet, bass clarinets; H. M. Little, Oak Park, oboes; William Ludwig, Chicago, percussion; Guy W. Reid, Foreman, Chicago, trombones; E. V. Roessler, Mann, Gary, Ind., B \flat clarinets; H. R. Rifkind, Harper, Chicago, flutes; Wesley Shepard, Maywood, saxophones; LeRoy Stark, Leyden, Franklin Park, alto clarinets; Mrs. Jean Bechway, Chicago, harps.

On the Festival Band Committee were Capt. John H. Barabash, Harrison, Chicago; Capt. Gardner P. Huff, Lane, Chicago; Otto Graham, Waukegan; and Harry H. Nigro, West, Aurora.

Ensemble Results

On March 14 the Chicago Ensemble Contest was held. Those winning their way to the National were:

Flute quartet, Harrison; mixed clarinet quartet, Harrison and Lane (tied); woodwind quartet, Lane; woodwind quintet, Lane; horn quartet, Harrison; trombone quartet, Harrison; brass quartet, Harrison; brass quintet, Harrison; brass sextet, Harrison; saxophone quartet, Senn; saxophone sextet, Lane.

Contest and Festival Schedule

Band

ARIZONA, Flagstaff, April.
ARKANSAS, Hot Springs, May 9-11.
CHICAGO, April 18.
CONNECTICUT, Hartford, May 11.
ILLINOIS, Urbana, May 2-4.
INDIANA, Evansville, May 3, 4.
IOWA, Iowa City, May 2-4.
KANSAS, Emporia, April 22-26.
LA., New Orleans (*uncertain*), May 2-4.
MASS., Quincy, May 18.
MINN., Minneapolis, May 9, 10.
MISSOURI, Columbia, May 1-3.
NEW YORK, Syracuse, May 11.

N. CAR., Greensboro, April 24-26.
OHIO (Sr. H. S.), Columbus, April 27.
OHIO (Jr. H. S.), Shaker Hgts., May 9.
OKLA., Stillwater, May 1-3.
OREGON, Eugene, April 12, 13 or 19, 20.
PENNA., Oil City, April 26, 27.
S. DAK., Vermillion, April 11, 12.
UTAH, Price, May 2-4.
WASH., Eastern, Cheney, April 12, 13.
WISCONSIN, Wausau, May 10, 11.

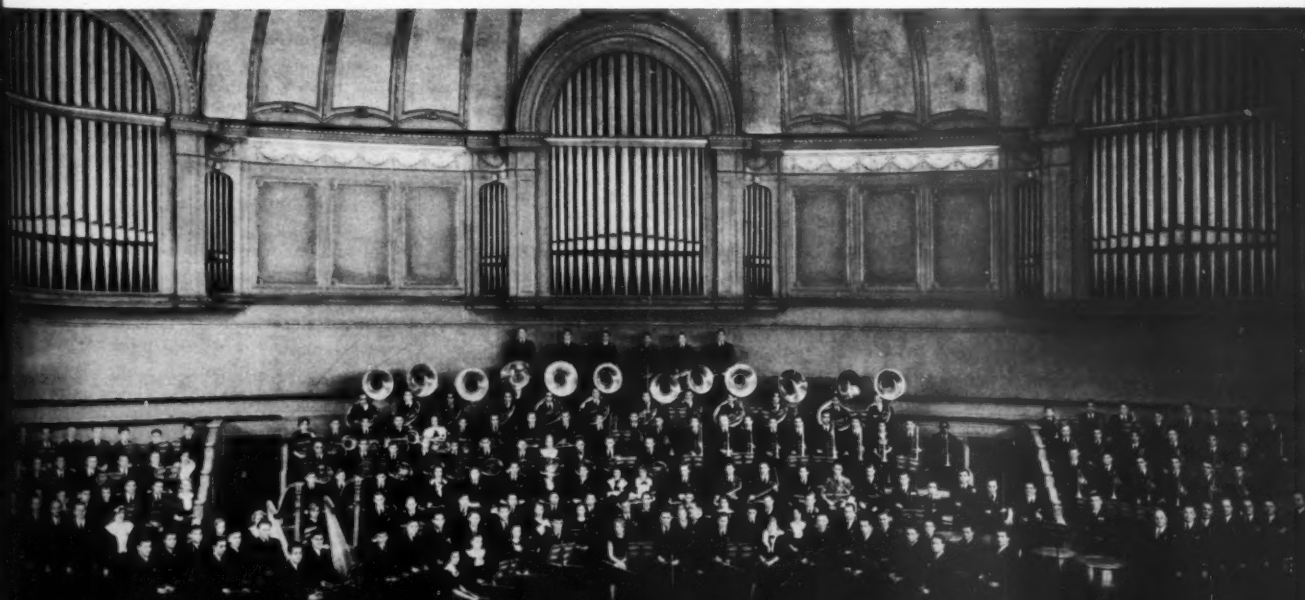
Orchestra

ARIZONA, Flagstaff, April.
CHICAGO, Group I and II, May 14.
CHICAGO, Group III, May 16.
CONNECTICUT, Hartford, May 11.
INDIANA, Evansville, May 3, 4.
IOWA, Iowa City, May 2-4.
KANSAS, Emporia, April 22-26.
LA., New Orleans (*uncertain*), May 2-4.
MASS., Quincy, May 18.
MINN., Minneapolis, May 9, 10.
MISSOURI, Columbia, May 1-3.
NEW YORK, Syracuse, May 11.
N. CAR., Greensboro, April 24-26.
OHIO, Columbus, April 26.
OKLAHOMA, Stillwater, May 1-3.
PENNA., Oil City, April 26, 27.
S. DAK., Vermillion, April 11, 12.
WASH., Eastern, Cheney, April 12, 13.
WISCONSIN, Wausau, May 10, 11.

Festivals

Some of These Include Contests

ARIZONA, Northern Interscholastic Contests, Flagstaff, April.
FLORIDA, Eighth Annual Music Festival, Tampa, April 25-27.
COLORADO, Rocky Mountain High School Band, Orchestra, and Solo Contest and Festival for junior and senior high schools, Colorado Springs, May 7 to 11.
IDAHO, South State Festival, Twin Falls, May 3, 4; North State Festival, Lewiston, May 3, 4.
KENTUCKY, Lexington, April 24-27.
MISSISSIPPI, Dixie Band Contests, Greenwood, June 6-8.
NEVADA, Festival, Elko, April 27, 28.
NEW ENGLAND, Music Festival, Newport, R. I.
Western NEW YORK, Music Festival, Fredonia, April 29-May 3.
VERMONT, Music Festival, Burlington, May 3, 4.
WEST VIRGINIA, State School Music Festival, Wheeling, May 9-11.





Alameda, Calif., H. S.'s Lyric Trio is composed of Herta Reuter, piano; Catherine Jaske, violin; and Veronica McElvain, cello. Herta distinguished herself by playing the "2nd Hungarian Rhapsody," by Liszt with the Alameda H. S. Orch., in which she introduced the Cadenza. Catherine is a toe dancer and concert-master of the high school orchestra. Veronica is a fine pianist and is developing into a soloist with an excellent future.

How to Play The VIOLIN

The Seventh of a Series by
Max Fischel
Noted Chicago Teacher of Teachers

● THIS ARTICLE WILL be devoted primarily to what I call "HELPFUL HINTS." By this I mean many seemingly impossible situations can be cleared up with very little trouble when the basis of the trouble is understood.

I will cite a case which takes in the career of Ignace Paderewski, the eminent Polish pianist. His career, in comparison with the careers of most of the famous virtuosi, really became a phenomenal success rather late in life. Although he started his first concert tour after graduating from the Warsaw Conservatory in 1876, at the age of sixteen and though his teachers predicted a great career for him, the result of his tours did not fulfill their expectations. In desperation he finally went to study with Leschetizky in 1884. The famous master, after studying his case carefully and realizing the great talent Paderewski possessed, decided that the "stumbling block" was really a simple matter and purely physical. The following incident related to me by the very best authority actually occurred. At his first visit to Leschetizky and after playing for the master, he complained that invariably after playing a short time he became tired and if he continued he became actually exhausted. Leschetizky noticed that before he sat down to the piano he tried several

chairs and when he found one that suited him, he went on with his playing. After a short lesson, which really constituted a careful analysis of Paderewski's playing, he was dismissed and asked to return the next day. The following day he returned and the moment he entered the room, looked for the chair he had used the previous day and when he found it had been removed, asked for it. This was what Leschetizky was waiting for and he immediately explained to Paderewski the reason for his exhaustion was that he used a chair too low for him and that the weight distribution of his forearm, which was caused by holding the elbows too low,

was what retarded relaxation. This timely suggestion, which really cleared up the cause of lack of ease in his playing, started him on his outstanding career.

The *Webbed Hand*, a physical condition frequently found, is usually not given individual attention and often overlooked entirely. By the webbed hand I mean where the skin comes up rather high between the fingers and has an appearance somewhat similar to the webbing of a duck's foot. With this type of hand it is very often difficult for the fingers to contact the strings at the right angle and in many cases, almost impossible to play the third finger in tune. This physical condition can be helped and eventually overcome if the teacher will study the individual hand and try to devise exercises that will give control to each finger. I have a twelve year old student who came to me last September and had one of the worst cases of "webb-hand" that ever confronted me. Exercise 1, after having used it daily for several months, gave him such control over his fingers that at present he is able to play fingered octaves. The teacher should give special attention to the individual student and study his physical shortcomings if he has any, for very often some of our finest talent have slight physical defects that make it doubly

There are seventy parts of a violin.

The back, ribs, bridge are made of maple or plane wood. Spruce is used for the belly, the corners, the molds, linings, and sound post. Ebony or rosewood is used for the fingerboard, nuts, pegs, tailpiece, and tailpiece button.

hard to get results they know are possible.

Another, I might say, common physical condition is the double-jointed thumb. The student who possesses this type of thumb must not be asked to keep it in the natural position on the bow but must be allowed to hold it in the way most comfortable for him. If the teacher stresses the holding of the thumb in the natural position he will find that by doing this the whole bow-hand will be too tightly gripped and cause an awkward, stiff bow-arm. Study carefully the physical condition of each pupil.

Another common fault found in students especially in the early stages, is the emphasis of each beat with the bow. This becomes a very bad habit and if allowed to continue will show itself later when the pupil wishes to play a Cantalena by ruining what might have been a beautiful legato or singing tone, especially will this be noticeable in passages constituting more than eight notes to a bow-stroke. Where the pupil has already formed the habit, I have cleared up the situation in many cases, by insisting that the student press the bow on the unaccented beat. This will confuse him but the result will do away with the aforementioned bad habit.

The following incident occurred about a year ago last May. A certain very talented young lady from Los Angeles who was a student of one

of the finest musicians in the West, was on her way to compete for a scholarship at the Curtis Institute of Philadelphia. She was advised to call at the Chicago Musical College to get my opinion of her work. After hearing her play I remarked that she was very gifted—her mother, who was with her and of a more aggressive type, insisted that I give her a more detailed opinion regarding her playing. This I refused, especially because she was on her way to try for a scholarship and also because I felt it would be unethical. After arguing for a long while I told her I felt that her trip East would not be successful and that she would not get the Curtis Institute scholarship. Her mother tried by every means to get my reason for this decision but I absolutely refused to give it, promising that if she would come in to see me again on her way back to the Coast, I would tell her what I thought was the trouble with her playing and I again emphasized the fact that I did not think she would get the scholarship. Three weeks later, on her return from Philadelphia, she came to see me and told me she had not received the scholarship and that the judges refused to give a reason for their decision. She reminded me of the promise to give my opinion of her playing. I asked her to play the number she had played for the scholarship—this happened to be the "Con-

certo in G Minor" by Bruch. The number was an excellent vehicle to clearly show what my criticism was based upon. When she played for me on her way East, I noticed that although she had a beautiful tone, excellent bowing, finely developed fingers and a splendid sense of musical expression, the tone lacked resonance, the cause being that her vibrato was used the moment the fingers contacted the strings, this causing impure intonation and a certain nervous feeling in her passage work. After explaining this to her I worked for about an hour and tried to make it clear that this caused most of the unpleasant effects found in her playing and asked her to study simple scales, placing the fingers securely on the string and using absolutely no vibrato. She stayed in Chicago for four days and I spent an hour each day with her. At the last lesson I asked her to bring her "Concerto" and I went over some of the passages—her mother, who came to all the lessons, remarked that the tone actually sounded different. They returned to the Coast and in September the young lady started work again with her teacher, and after he heard her play he remarked that she must have been practicing very carefully because the improvement in her tone was so marked. Then she explained to him the reason for this improvement. I bring out this incident and ask the teachers to check their pupils' work and see if they do not find that many really talented pupils do the same thing and if they do, try and remember to have them set their fingers before the vibrato is used and I am sure the effort will be worth while.

Another extremely common fault is the incorrect use of the bow-arm on the down-stroke starting at the nut, especially in the early stages of the student's study. The down-stroke is very often started with the action of the shoulder instead of movement at the elbow and many bow-arms lack balance because of this faulty procedure—therefore, I advise the teacher to pay the strictest attention to the lower third of the bow, being sure that it is tipped at the right angle and that the movement is only in the fore-arm and wrist. The finger action, if the fore-arm and wrist are correctly used, comes naturally. Example 2, if practiced daily, will be of great help in developing a balance at the lower part of the bow, strengthening the fingers and wrist but in no way retarding relaxation.

The articles to follow will be devoted to overcoming faults found in a teacher's daily work.

Ex. 1. The following exercises are a splendid means to develop finger control and overcome the "webbed hand."



1st to remain on string, stop after each note.



These same ideas can also be used in higher positions.

Ex. 2. Use lower part of bow near nut, not more than 4 or 5 inches. Do not press the bow too firmly.



DRUMMING

By ANDREW V. SCOTT

Noted Chicago Instructor

● IN THE LAST few weeks, I have received many letters requesting that I write something about modern dance rhythm. "L. T." of Boston, Mass., sends the following letter:

"I have been studying drumming for some time and have mastered most of the rudiments. However, I am very anxious to learn more about dance drumming and the modern way of playing. My teacher informs me that there are no rudiments for jazz drumming, and that the player must have the natural ability to interpret the various rhythms and place them where he sees fit."

To a certain extent your teacher is correct regarding rudiments of jazz playing. I do not know of any method that I could recommend that would help you in this phase of drumming. There are books which contain suggestions of jazz beats, but they are rather skimpy and do not go into de-

tail as to their performance. However, I feel that some of this space should be devoted to helping the high school drummer who is desirous of learning modern rhythm, and for this reason starting in this issue and for the next two issues of the School Musician, I shall include in my course—modern rhythmic. These I call the rudiments of modern drumming. By memorizing these beats like you do the rudiments, you will in a very short time be able to place these figures of rhythm just exactly where you desire and where they sound best to whatever melody is being played. It is, however, very important that you have the "swing"—in other words, the natural feel, and by learning a certain number of beats you will in a very short time be able to improvise, and use them for your own requirements.

"B. T.," Kansas City, Mo., writes:

"I am very anxious to get some street beats. We have been using the same marching taps for several

years, and they are becoming very monotonous. Would appreciate it very much if you would publish a couple of street beats—one two-four, and one six-eight. And would you please explain how best to break the monotony of the street beat. In other words, is there anything else that can be played so that we don't have to play the drum taps all the time?"

The most satisfactory way I find to break the monotony of the marching tap is, to have several street beats memorized, and have them numbered 1-2-3-4-5-6; three in two-four time, and three in six-eight time. We will assume that the band has finished playing on the march; the drummers will immediately go into the street beat No. 1; after playing this for a while, and at the discretion of the drum major, they will change to No. 2. This is done in the following manner. At the beginning of the street beat, the drum major will extend the end of the baton in the air "ball up" which is the signal for the drummers to complete the beat, and go to No. 2, carry on with this in the same manner until the signal for the band to play again. This I am quite sure will make for better marching, giving a little more pep to the band, for after all it would get very tiresome if you played the "Old Oaken Bucket" all the time during the line of march. So I agree with you, that the marching taps should be broken up into various marching rhythms, and I sincerely hope that the street beats you find in this month's lesson will be sufficient to assist you to carry on.

"M. H. T.," Greybull, Wyo., asks this question:

"I am interested in learning the proper method of how a drum major should give signals for different maneuvers while the band is playing on the exhibition field. I have been using some signals of my own, but I just learned a few weeks ago, that there were prescribed signals with the drum major's baton for various movements in drilling. Would you be good enough to devote a little space in your article to information about the drum major?"

Were I to begin to tell you the duties of the drum major it would take up a great deal of space, and I don't believe this is necessary, inasmuch as there is a very fine book which gives you all the details for the drum major's various signals, and positions for maneuvers, also instructions on twirling. It is without a doubt the best book ever written on the subject. It is "The Drum Major's Manual," by George Malstrom.

Modern Rhythmic, No. 1

ON PARADE- (STREET BEATS)

By ANDREW V. SCOTT

The musical score is written for a single melodic line. It begins in 2/4 time and transitions to 6/8 time after the 10th staff. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests. The score is marked with a key signature of one sharp (F#) and includes dynamic markings like 'f' (forte) and 'p' (piano). The piece concludes with a double bar line and repeat dots.

The FAMILY Tree

Back of Our Present-Day

INSTRUMENTS

● THIS IS A SUBJECT that is rarely touched and I am wondering how many of you readers are familiar with the man, whom we are greatly indebted to, for developing the modern instruments. I will endeavor, in my humble way, to give you a brief sketch of the magnificent man, Antoine Joseph Sax, who gave his lifelong efforts to develop the musical instruments so that the music lovers may hear music played uninterrupted by faulty mechanical methods and devices and also that they may be easier for amateurs to perform on.

Antoine Joseph Sax, sometimes referred to as Adolphe, was born at Dinant, Belgium, Nov. 6, 1814, his father being a celebrated instrument maker, Charles Joseph Sax, whose labors to improve the clarinet and inventions connected with brass instruments had won for him a prominent position among the instrument makers of Belgium. Antoine was brought up in his father's workshop, and as a child was remarkable for manual skill, early displayed a taste for the vocation of his father, and also manifested great musical ability. When old enough he entered the Brussels Conservatoire de Musique and studied the clarinet and flute. Under the celebrated master, Bender, who considered him one of his best pupils, he acquired great skill on the clarinet, but seems never to have applied it in a professional capacity. His preferences took him back to the workshop, where he labored diligently along the lines laid down by his father for perfecting the clarinet family, greatly improving the bass clarinet and inventing the double-bass in B \flat . Throughout the whole of his subsequent career he devoted much attention to these instruments and was so successful in his endeavors as to attract the attention and commendation of Hector Berlioz.

The hope of making fame and money led him to Paris in 1842. He opened a workshop for himself in the Rue St. Georges, in small premises which he was afterward forced to enlarge.



At the time Sax appeared in Paris, brass instruments were in a deplorable state. How imperfect their condition may be judged by the following quotation from a "Method for Saxhorn and Saxotromba," the writer of which remarks: "No coherence, no unity between the individual members of the group, in one case keys, in another valves, a small compass, an imperfect scale, lack of accurate intonation throughout, bad quality of tone, variations of fingering requiring fresh study in passing from one instrument to another. The keyed bugle, built on false proportions, offered no prospect of improvement; the mechanism of the valves themselves, by their abrupt angles, de-

By LIEUT. WM. CHARTOCK
Director of Music
Palo Alto Military Academy

...

teriorated the quality of tone, and the absence of intermediate instruments caused gaps in the general scale, and at times false combinations."

Sax directed every effort of his genius to overcome these evils. In 1844 he won a silver medal for his display of brass and wood instruments at the French Exhibition. One year later he took out patents for his Saxhorn, an improved form of bugle, and for a family of cylinder instruments called Saxotrombas, intermediate between the saxhorn and the cylinder trumpet. Each of these instruments was characterized by material changes in prevailing models and immense improvements in acoustical construction. Further, he organized brass instruments into groups, obtaining a corresponding tonal quality from lowest to highest in each group and greatly improved the mechanism of the piston. His saxhorn family, the forerunner of our modern brass-band instruments, consisted of at least seven members—soprano in F, E \flat and D, contraltos in C and B \flat , tenors in F and E \flat , baritones in C and B \flat , basses in F and E \flat and contrabasses, circular in form, in B \flat . Since their invention by Sax these instruments have undergone changes both in form and name, but in essential principles they remain the same today as then and, it must be added, no improvement of later times has taken place that was not suggested if not positively initiated by this great maker.

In the course of his endeavors to improve the tune of the clarinet family and to develop a metal clarinet, he invented an entirely new family of brass instruments with a new quality

of tone which he called Saxophone. This instrument, with a mouthpiece similar to that of a clarinet, has a conical brass tube, pierced with holes at acoustical intervals, which for convenience in playing are covered by keys and finger plates. It is an instrument of mixed tonal quality, having in that respect relation with the single reed, as well as the cupped-mouthpiece groups. The peculiar character of its tone fits it more as component of the wind-band than of the orchestra. He made a complete quartet of saxophones, viz., B \flat soprano, E \flat alto, B \flat tenor and E \flat bass, and thus gave four new voices to the world of music.

He was fortunate to find friends at court and as a result secured a practical monopoly for the supply of wind instruments of his manufacture to the French army. At the Paris Industrial Exhibition of 1849 he was awarded a gold medal and at the great Exhibition of 1851 he obtained the Conseil d'Exposition medal for the three families of instruments with which his name was identified.

In 1852 he became bankrupt, but by arrangement with his creditors he restarted business and in 1855 he entered the Paris Exhibition and gained another gold medal. In 1859, owing to the reformation of pitch, every military band and orchestra in France had to procure new wind instruments. "An enormous advantage," remarks a writer in Grove's "Dictionary of Music and Musicians," "by which anyone else in Sax's place would have made a fortune; but with his ability and shrewdness he was not a man of business and his affairs became hopelessly involved. From that time his affairs went from bad to worse." He introduced various improvements into the different piston instruments, only one of which need be specified, the substitution of a single ascending piston for the group of descending ones. This principle he adapted to both conical and cylindrical instruments. He also invented instruments with seven rotatory bells for altering the direction of the sound and a host of smaller improvements. His factory at Paris passes out of his hands, his collection of musical instruments was dispersed by the hand of fate and the auctioneer's hammer.

The life of Sax furnishes an illustration of the fact that possession of genius does not always lead to fortune and even though by combination of circumstances and assistance of powerful friends, as in this case, the man of genius may succeed in obtaining a foothold on the desired wheel. He usually completes the revolution instead of stepping off on the

(Continued on page 41)

THE PIANIST'S COLUMN

By THEODORA TROENDLE

Pianist, Composer, Artist Teacher, DePaul University, Chicago

● IT IS SO EASY to get into musical grooves and play and teach the standard literature threadbare, and teachers and students too often overlook the opportunity to add interesting novelties to their repertoire from the vast store of contemporary music, much of which is both pianistic and of sound musical interest and value. True there is much of the literature, for piano, that every aspiring pianist must be thoroughly familiar with, no

novel, and will reflect his pianistic personality.

So apropos of this subject I suggest the mazurkas by Felix Borowski. Both are grateful and pianistic, and neither possess unsurmountable difficulties. You may like the second one in C minor better than the first. It is more brilliant than the one in C major, but both are, if well played, exceedingly attractive recital numbers and pieces that you will enjoy studying.

The first piece does not present as many technical difficulties as rhythmic ones. It is very important to give the quarter and half notes throughout the piece full time value. This seems to be difficult for many students when the long notes are preceded or succeeded by triplets. Play the double octave passages lightly from the wrist, but very clearly and cleanly, and make no retard. The third page requires some thought in shading, as the same little figure occurs several times and should be played no two times alike. Perhaps the best method is to increase the tone with every repetition and alter the nuance and influence so that the effort is constantly varied.

The second mazurka calls for good, clear chord playing which means much weight from the finger tips and perfectly relaxed and supple arms. You will thus avoid hardness of tone no matter how brilliant you desire your effects. If you treat the 16th supplementary note in the first measure as if it were a grace note, even though you are practicing quite slowly, you will find that the rhythmic effect will be greatly enhanced. The 18th measure in the piece may offer some difficulties also. Be sure your staccato is very crisp and count six to the last quarter so as to assure perfect time. This is always a safe thing to do when meeting a cross rhythm. (Such as two against three or three against four.)

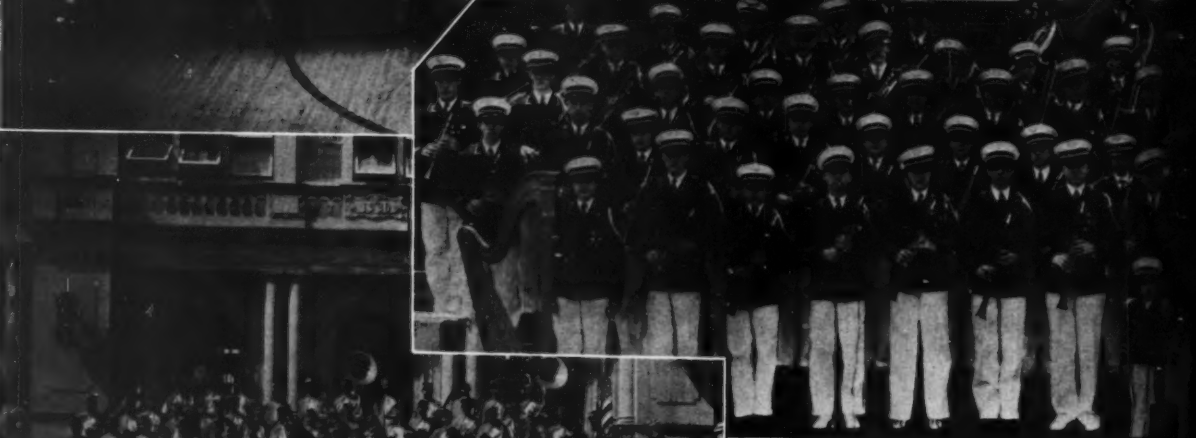
There are no other specific difficulties other than the sustained vigor and vitality necessary for an effective performance. But the composition itself is so infectious with its invigorating rhythm that I am sure spirit and enthusiasm could not be tempted to lag.



Only fifteen years old, yet a National Solo Contest winner. Anasue Skill, sophomore in the Winamac, Indiana, High School, is the one of whom we speak. In 1934 she placed in the First Division of the State Piano Solo Contest, and at the National placed in the Third Division. There were twenty-five piano contestants in this National Contest. The next National Piano Solo Contest will be at Madison, Wisconsin, on May 18.

matter how hackneyed, but it is a great mistake to thus limit oneself. Good novelties are stimulating both to teacher and student, and a repertoire that has individuality is far more attractive than a stereotyped one, no matter how well played.

There is far more good music—"turned out" these days than ever before, and the enterprising young musician will be well repaid for his alertness in the matter of acquiring an interesting and well balanced repertoire that is both musicianly,





Bands and Orchestras

Prominent

in the Nation's

School Music News

The Richmond, Missouri, High School Band celebrated its tenth anniversary with a concert on February 20. Price L. Collier, superintendent of schools, is director.

NRA spelled by the Urbana, Illinois, H. S. Band, Second Division National winners in 1933 and 1934.

Burden, Kansas, High School Orchestra under the direction of Adina Goering. Placed in Third Division, 1934 National Contest.

A Class A First Division winning orchestra at the 1934 National Contest was Joplin, Missouri, High School Orchestra whose director is T. Frank Coulter.

First Division winners in the 1933 and 1934 Illinois Grade School State Orchestra Contests is the Maywood, Illinois, Grade School Orchestra. Sam Barbakoff is director.

Roosevelt High School Band of Des Moines, Iowa. 1934 National Contest, Second Division. A. R. Edgar, director.

Class A Fortier High School Band of New Orleans placed in the Fourth Division in the 1934 National. Leonard Denena, Jr., is the director.

Class C Maywood, Nebraska, High School Orchestra. Division Three. 1934 National Contest. F. Vallette Hill, director.

1934 National Marching Contest, Third Division, Class B. Shenandoah, Iowa, High School Band. E. O. Strom, director.

St. Joseph School Band of New Orleans, Louisiana. Played in the Southern Music Educators Conference this month. Charles W. Wagner, director.



Eavesdropping

By MARIANN PFLUEGER

Easter greetings to one and all! During your hunt for colored eggs, hunt up some good and up-to-date news and pictures for your columns in the May issue. There surely must be plenty of it in the air down your way, what with all these contests going on. Let's broadcast the news to everyone. Send news and pictures to reach me by the 1st of May.



Kentucky Twirlers

Picture Below

Just gaze at these snappy looking drum majors and their director. Also note the S. M. Baton that the head drum major has. These drum majors are from the Mayfield, Kentucky, High School, shown with their director, Kenneth M. Wells.

First is Will J. Bennett, head drum major and a sophomore. Was elected cheer leader last year. Next is Bob Ford. Been playing in the band two years. Recently promoted to concert orchestra. Plays trumpet when not drum majoring. Quite tricky with his baton. Then comes little Bill Parham, a "fifty-two-pounder," who steals the show when he opens up his bag of tricks.

(We foresee quite a bit of stiff competition in the southern drum major contests if these boys participate.)

Musical Wahoo

Only a few years ago scarcely no music of any consequence was taught in the public schools of Wahoo, Nebraska. Now over six hundred students are studying some phase of music.

Wahoo has a 1934 National winning

band, a State winning chorus and orchestra, and many outstanding musical organizations. There is a grade school orchestra of fifty-four pieces rehearsing twice a week. In the summer there is a community band. J. H. Rennick is the director.

Future National Winner

Maywood, Illinois, Grade Schools have some of the future First Division National Solo Contest winners. One of these is Shirley Selfried.

In 1934 Shirley won her way to the Grade School State Solo Contest, and there she placed in the First Division on the 'cello. Being in the grade school, she was not allowed to compete in the National, as that contest is for high school musicians only, providing they are eligible.

Sam Barbakoff is director of the Maywood Grade School Orchestra and is quite



proud of his 'cellist winner. You may look forward to seeing Shirley in the National Contests soon.

Siz, Boom, Bahl

And just like that, the Harrison Tech of Chicago Band members have been racing through the Chicago Solo and Ensemble Contests, always coming out with 'way more winners than any other high school in the city.

Out of thirty-six entries in the preliminary contests of the Chicago Solo Contest (same as a State Contest) twenty-nine were eligible for the C. S. C., and twenty-one of these came out winners, ten winning first place.

In the Ensemble Contest of the eleven chosen to go to the National Contest, seven were Harrison. Captain John H. Barabash is director at Harrison Tech.

W for Wilson

Picture No. 1

And in their new uniforms, too, the Wilson High School Band of Middletown, Connecticut, presents this W for you. The band has had a very busy season, playing at football and basketball games. And then on February 5 the band journeyed to Haddam, Connecticut, to present a concert at the C. C. Camp there.

Plans are now well under way for a spring concert. The Wilson High Band is also looking forward, with much enthusiasm, to the State Contest to be held at Hartford on May 11. Frank G. Ford is director of the band and orchestra at Wilson High.

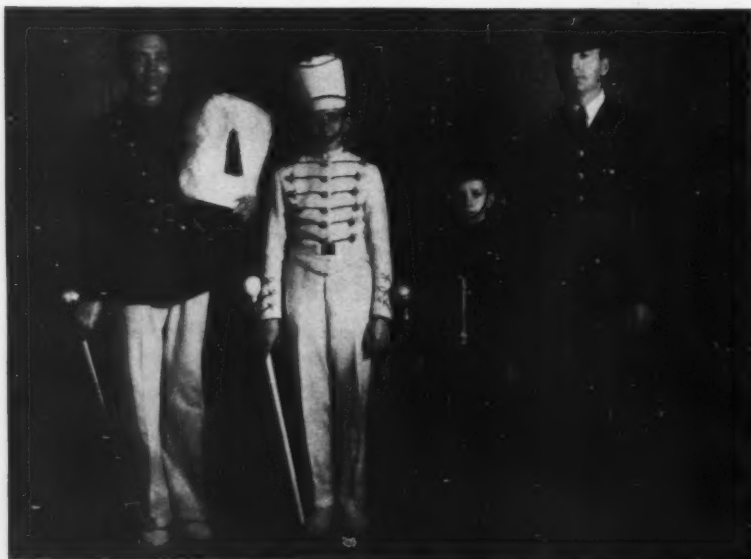
And K for Kalamazoo

Picture No. 2

Central High at Kalamazoo, Michigan, is also learning the alphabet, under the direction of Cleo G. Fox. This is the Central High School Band in one of their formations.

On March 1 the Kalamazoo Instrumental Music Department presented the Central High School Band Follies of 1935 and Annual Spring Concert. The organizations taking part were Kalamazoo Central High School Band, All-City Junior High School Band, and combined Junior High School Bands. The conductors were Ellston Tuller, Lester Baker, and Cleo G. Fox.

The program consisted of four parts. In part one the combined junior high school bands played two numbers; in part two the all-city junior high school



band, three numbers; and then part three, the Central High Follies of 1935, a musical playlet, much enjoyed by everyone; and part four, eight numbers rendered by the Central High School Band.

We're Only Two Picture No. 3

Now in their second year of organization under the direction of Albert G. Brown, the Burlington, Kansas, Senior High School Band is rarin' to go. At Burlington there is both a junior and senior high band, the senior band receiving the rating of good and the junior high band, excellent, in the 1934 State Music Festival.

Last summer the band was known as the municipal band and was supported by the Commercial Club and parents and friends of the band members. Concerts were given weekly, and exchange concerts were made with Gridley and Yates Center Bands.

In the fall the band played for all home football games and made several trips with the team. It helped instill color and enthusiasm by parading and marching in various formations. At the American Royal Livestock Show at Kansas City the band led the parade into the arena, saluted Governor Landon, and formed the letter "B."

Canton Goes to Town Picture No. 4

Farmers and farmerettes comprise forty per cent of this Canton, South Dakota, High School Concert Band. The band has forty-four members, half of them being girls. This Class B band is five years old, and W. C. Gifford is the director. In the 1934 National Band Contest they placed in the Second Division.

The enrollment of the high school itself is two hundred and twenty-five. Besides the concert band there is an instrumental class of thirty-five and a mixed chorus of seventy.

Taking After Big Bro Picture No. 5

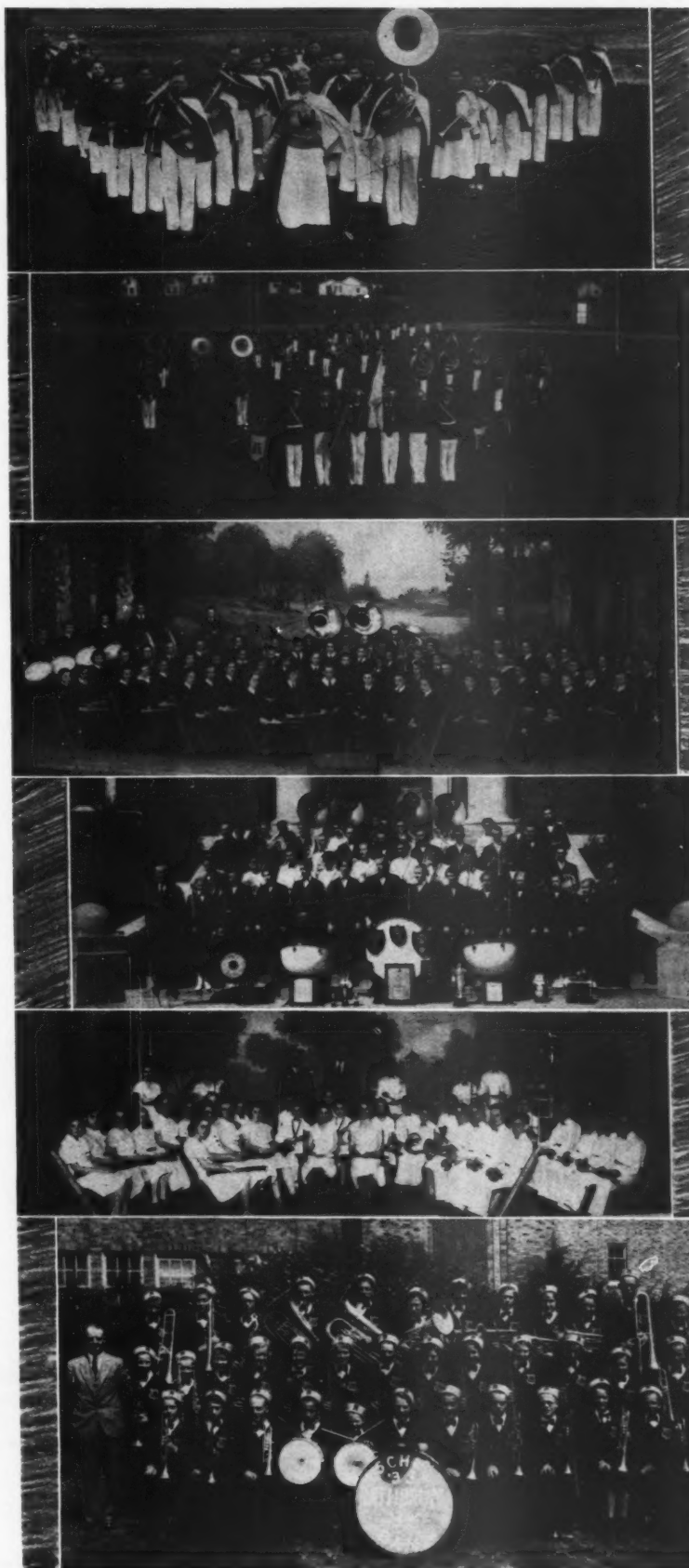
Now that the Arthur, Illinois, High School Band is a national prize winner, the Arthur Grade School Band is preparing to follow in its big brother's footsteps. The Grade School Band made its appearance in September, 1934, organized by G. G. Wall, the high school band director.

Thirty-seven joined and made up the first Arthur Grade School Band. The band has a well balanced instrumentation and will prove a source of fine players for the high school concert band.

The A. G. S. Band's First Annual Winter Concert was presented on March 6 to a large and very appreciative audience. Dick Fleming, diminutive cornet soloist of this organization, was enthusiastically received in his performance of "Mabel Polka," by Hartley. We'll hear more about this band.

Trimming for 1936 Nat'l? Picture No. 6

Back in 1925 the Rathdrum, Idaho, High School Band was organized by M. O. Miller. Today J. Ross Woods has charge of the band and has built it up to thirty-seven pieces. Last May the band visited the West Valley High



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School in Spokane, Washington, and while in Spokane broadcast over station KGA. On December 23, 1934, the band was awarded first place in a band contest held in Spokane, sponsored by the Uniformed Units Association. The rating received was 98% points out of a possible 100.

The band also participated in the Music Festival at Coeur d'Alene, Idaho, last April, and plays for school and community functions.

Banquet in Preparation

Things are stirring at the Northern High School in Flint, Michigan, in preparation for their band banquet to be held on April 25. At a recent meeting of the Goldman Club's Executive Committee several of the band members were appointed to take charge of the banquet. They are: Dick Tillinghast, general chairman of all committees (Dick, you know, is president of the Goldman Band Club); Russell Berryman, ticket salesman; Elmer Cook, publicity and waiters; Carlton Wodtke, program; Irene Bessolo, decorations; and Lawrence Cranston and Jack Gaffney, entertainment.

Will tell you how the banquet came out next month.

Youngest Scholarship Winner

The youngest boy ever to receive a musical scholarship to the Valley Forge Military Academy at Wayne, Pennsylvania, is thirteen-year-old Gerald Smith of Aurora, Illinois. Gerald is a student in the eighth grade at the Greenman School. He began his cornet playing when in his fourth year at school and is now a soloist with the grade school concert band. Harry Nigro is director.

The scholarship is worth approximately \$5,000 and includes special training for entrance to West Point. Uniforms worn by the students at the academy are patterned after those in which West Point cadets are regaled.

Congratulations

Congratulations are in order in Carthage, Illinois. The fact is that Bandmaster Lester S. Munneke, of the Carthage High School Band is now a proud papa and the high school band is all enthused over their new mascot. Young Robert (for that is the mascot's name) though rather too young to attend this spring's contests (having made his appearance just this March 11), will probably be cheering lustily from the home sidelines.

Make it Three

For two years in a row now Harold Olivey of Tupper Lake, New York has won the highest rating for solo trumpet in the North-eastern New York State Contest. He plays equally as well on the 'cello, and is 'cellist in the high school orchestra.

In the Tupper Lake High School Band Harold is solo trumpeter. His musical career started when he was ten years old. Harold is now fifteen so he still has a few more years of high



school competition. We hope to find him listed among the 1935 solo winners.

Helen Plays Viola

In her junior year at the J. Sterling Morton High School of Cicero, Illinois, Helen R. Lavicka will probably be contesting again this spring. She is the principal viola player in the Morton High School Orchestra, and in 1933 won First and Second Divisions in the State and National Viola Solo Contests, respectively. She also was a member of a string quartet.

In 1934 she also won in the State Contest on the viola and played the violin in a string trio. Helen also does piano accompanying. She is now sixteen years of age and most likely will enter more contests.

Fems Give Concert

On March 12 the seventy members of the Girls' Band of the Benton Harbor, Michigan, High School presented a concert in the High School Auditorium. This is the fifth birthday of the Girls' Band of B. H.—one of the most outstanding organizations in the high school.

Besides the seventy girls in the high school girls' band, there are seventy more girl musicians at the junior high school, making a total of one hundred and forty (if my addition is okay) "fems" toting instruments at Benton Harbor. Franklyn Wiltse is conductor, and is he envied by many directors.

During the past few years the Girls' Band has been an active participant in the Blossom Festival, Berrien County Band Festival, Tulip Time at Holland, A Century of Progress, Chicago and local civic functions.

Some Birthday Party!

The C. H. Cleveland Boys' Band of San Pedro, Calif., recently celebrated their fourth birthday in a big concert-party. First of all let's take a bite of the cake. It was made special and the baker confided that it took him twelve hours to decorate it, being trimmed in the blue and gold colors of the band and artistically decorated with flowers and conventional music clefs. Cellophane trees in the band colors were used as table decorations.

Four years ago Mr. Cleveland organized this band with eighteen members, and eight of the charter members are with the band now, which numbers two hundred. These eight were presented with medals at the banquet. Herbert L. Clarke, whom we all know, was guest conductor. James A. Son is conductor of the Boys' Band, and I. W. Larimore is supervisor.

The band made an excellent showing at the contest of the Allied Arts Festival in Los Angeles last July where it won second place for general bandmanship and rendition in overture work and first place in march and martial music. So far the

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band has given over one hundred and seventy public concerts, all free, and recently won the \$1,000 first award of the "Buy San Pedro" campaign.

Gold Hoarder?

Count the medals that Geraldine Osterholz of Centralia, Illinois, proudly wears. Yes, twenty-four of them, and gold at that. Geraldine has been winning contests for the past few years, not only on the tenor saxophone, on which she placed in the National First Division, but on the clarinet and piano.

And not only is she an instrumental music winner, but she just broke a record in typing. A test for first semester typing was held, and Geraldine made fifty-three words per minute—the record previously being held by a Centralia girl who graduated five years before, and her record was fifty words per minute.

Geraldine's ambition is to do something with music. She's not sure just what, but she'd like to play in a Women's Symphony Orchestra. Her teacher on clarinet and saxophone is Carols Camaello of the St. Louis Symphony, and her piano teacher is Theresa Peifer of Centralia.

Lieut. Benter, Guest Conductor

April 25 and 26 are the dates set for the Sixth Annual Concert of the Mt. Lebanon High School Band of Pittsburgh, Pennsylvania. Guest conductors will be A. D. Davenport of Aliquippa and Gordon Williams of Ebensburg. Lieut. Charles Benter will be honorary guest conductor.

Lieut. Benter will direct the second half of the program, which includes his "Habanera," "The Lure of Alaska" and "All Hands" numbers. The first performance of "The Pride of the Navy" march will also be directed by Lieut. Benter. This march was written especially for him by A. S. Mieser, director of the Mt. Lebanon Band, and is dedicated to him and his famous band.

Election Returns

Lake View High in Chicago has just elected its band officers for the 1935 year. They are: Fred Smith, Cadet Major; William Yonan, Cadet Captain; Jack Coates, Cadet Senior 1st Lieutenant; Warren Rogers, Cadet 1st Lieutenant; William Sokol, Cadet 1st Lieutenant; Henry Behrens, Cadet 2nd Lieutenant; Ray Gaedke, Cadet 2nd Lieutenant; Kenneth Ostman, Cadet 2nd Lieutenant; Arthur Schreyer, Cadet 2nd Lieutenant.

"Master Musician"

Sidney Moore, student director of the Clayton, Michigan, High School Band, was awarded the Master Musician Medal, which constitutes the highest musical honor which may be given by the Clayton Band to any of its members. The medal is of beautiful gold

See Subscription Coupon on Page 39

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on which is engraved the words "Master Musician, Clayton High School Band."

S. M. Baton Champ

Such is the title James Rome of Lake Geneva, Wisconsin, deserves. For two years James has earned a SCHOOL MUSICIAN baton by gathering in the well known thirty-five subs. And now what do you think? Just received another order of subs from James. By the time you read this he will have received his third S. M. Baton and be practicing for the coming National. He took part at Des Moines, you know. Good luck to you, James.

Concert by P-A

There are now thirty-eight members in the Port Angeles, Washington, High School Band—now in its sixth year. B. E. Taylor is director of both the high school band and orchestra. At a recent concert given by these organizations, two marches and a cornet solo, composed by Mr. Taylor, were played. The marches were "Light Infantry" and "The Elwha Trail." "Debonair" was the solo.

Onward Ho!

Look for Reinhardt Scheffler of Pekin, Illinois, among the National Solo winners on top this spring. His motto is "On-

ward and Upward." In 1934 Reinhardt placed in the Third Division of the Alto Saxophone National Solo Contest. Besides alto sax, he plays Eb alto sax, baritone sax, A clarinet, and Bb clarinet. Mrs. Helen Guthrie is his teacher.



Reinhardt entered his first solo contest at the age of ten and won first prize. The following year he entered on both sax and clarinet, and won two first places. At twelve he entered the high school and received first chair clarinet in the band. He is now fourteen.

All-States from M. L.

Mt. Lebanon High Band of Pittsburgh, Pennsylvania, was well represented in the Western Pennsylvania All-State Band Concert, the following band members participating: Alfred Smyth, bass drummer; Bob Miller, tympanist; and Robert Fleming, clarinetist. These three were commended by Lieutenant Benter, honorary guest conductor at the All-State, for their excellent work. Also from Mt. Lebanon were Robert Duda, Harold Lewis, Jack Davis, Stephen Rice, Edward Macke, Frank Butt, and Roy Baldwin, who played in the W.P.A.-S. Concert.

Other guest conductors were A. D. Davenport, Don M. Kimmel, John F. Myers, Gordon Williams, and A. S. Mieser, who is director of the Mt. Lebanon High School Band.



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Lots Doing at Clinton

At the Clinton, Illinois, Community High School, Miss Argyll Riley is making lots of headway in organizing and directing the instrumental music organizations. There is a seventy-piece band, concert orchestra, ensembles, quartets, and a fine special orchestra which plays for all school and city performances, and gives stage shows. We'll hear more about these fine groups.

• • •

Fifth Vesper Concert

On March 24 the Fifth Vesper Concert was given by the Eastern Illinois State Teachers College of Charleston, Illinois. On the program was Richard W. Weckel, violinist, and Mrs. Ethel Scott Phipps, pianist.

• • •

Clarinet for Eugene

Out in Colorado there are many excellent instrumental soloists, and Sterling, Colorado, has her share of them. One of

the most outstanding in Sterling is Eugene Long. At the State Contest held in Denver in 1934 Eugene won first place in the clarinet solo contest in the Senior High School Division.

This year the annual Contest and Festival is to be held in Colorado Springs from May 7 to 11. This will include band, orchestra, instru-



mental solo and ensemble from junior and senior high schools. The event is called the Rocky Mountain High School Contest and Festival. For further information get in touch with Herbert K. Walther, secretary, Englewood, Colorado, High School.

• • •

Elkins, West Virginia

Norman Irvine, News Reporter

Wayne M. Reger is the new music supervisor at Elkins now, and to date he has succeeded in getting for the band an oboe and three French horns. He has high hopes of getting tympani and some more new instruments, as well as uniforms. A parents' association has been organized and is working closely with Mr. Reger. In addition to these new instruments, new steel folding chairs for the band and orchestra were purchased, and racks, having iron bases, have been ordered.

All the musical organizations have participated in several concerts this past winter and have made good impressions when they appeared. The band was a feature at the football games with its fancy drills and formations. Now plans are being made to attend the State Contest, and Elkins is working hard to come out on top.

• • •

Lake Geneva, Wisconsin

James Rome, News Reporter

The L. G. Band and Orchestra are getting ready for the district tournament, which is to be at Whitewater, Wisconsin. There are 4 ensembles and 20 soloists.

"THE BACK PARLOR"

Reserved for Band and Orchestra Parent Clubs

Uniforms for Band

● Our Band Parents Club has been organized about two months, and we meet monthly. We have about sixty members in our school band, and the band parents have undertaken the job of securing letters for the students who deserve them. We are raising the money to buy new uniforms for our band. We made about \$45 selling tickets for a basketball game. In February we gave a Marionette Show and in March we sponsored a Stunt Show. When we have tickets to sell, we send each parent eight or ten tickets, and you see, if they all sell their tickets, we have sold about five hundred or more. We have a wonderful director, Mr. M. W. Parker.—O. D. Drake, Farmington, Illinois.

How to Pay Instructor

● The letter from "Pinecrest," Starkville, Mississippi, in "The Back Parlor" of the January issue of THE SCHOOL MUSICIAN prompts me to write of what the Parents Music Club of our city did to pay for an instructor. The Michigan City Parents Music Club was organized in November, 1932, for the purpose of promoting the welfare of the student in the music department and to stimulate interest in music in the community. No dues were allowed, and the parents of all students studying instrumental music in the public schools were automatically made members of the club. At the close of the school year, 1932-33, instrumental music instruction in the public grade schools was voted to be eliminated by the Board of Education due to a lack of public funds. As a result of this act more than two hundred young students would have been denied instrumental music instruction in the grade schools, and sixty-five school instruments would have been lying around unused. This same group of students gave several concerts a year and played for P. T. A. and organizations, thus giving pleasure and entertainment to the community.

After the newspapers had made public the School Board's decision to curtail the music department, the Parents Music Club met to discuss a way of retaining this department. A committee of five was delegated, and this committee met with the School Board, with the result that the Board promised to furnish the instruments and the school building for the classes if some way could be found to raise the money for a teacher.

The committee of five, now called the Special Committee, gave a concert and a dance, \$355 being cleared on the event. The next undertaking was to charter the Steamer Roosevelt for a matinee boat ride. To advertise the event the band was driven to outlying communities to play and to sell tickets. The steamer trip was such a tremendous success that despite the big expense, approximately \$350 was cleared.

Other ways in which the Michigan City Parents Music Club raised money were by a masquerade dance, card parties,

penny social, concerts, marionette show, besides another boat ride and more dances. Totalling up the receipts of all these events, there was enough to pay the school bandmaster for the school year 1934-35.—Mrs. Walter Donovan, Michigan City, Ind.

• • •

Kimball Raises Money

● We have a senior band of thirty-eight. Our uniforms are bright red satin, trimmed in white emblems, Russian style blouses, white sashes, and white skirts for the girls and white trousers for the boys. The caps are red felt, trimmed in white.

Our uniforms, which proved quite expensive, were paid for by subscription from the business men and others interested in our band. The band owns two bass horns, an oboe, bassoon, Eb clarinet, euphonium, drums, and piccolo.

The band was quite fortunate in having several band engagements last summer, playing for celebrations, fairs, etc., in neighboring towns as well as our own city. Most of the funds derived from these engagements were used in paying for our instruments. We had a stand at our own County Fair and served ice cream and cake at our weekly concert given at our city park during July and August.

We also have a junior band, string class, woodwind class, drum and bugle corps, and saxette class; so we have a large number of parents vitally interested in our band work.—Mrs. Esther Shrempton, president, Band Auxiliary, Kimball, Nebraska.

• • •

New Club Organized

On the evening of March 28 Supt. A. R. Watson and Mr. R. Haskins, music director, called a special meeting for the purpose of organizing a Parent Band and Orchestra Association. Several parents of orchestra and band members, also others interested in music, attended. The following officers were elected: president, Mrs. Jos. La Framboise; vice-president, Mrs. R. I. Simpson; secretary-treasurer, Mrs. M. Mathieson, who later resigned and whose office is being filled by Mrs. N. A. Quistorf.

We are planning on having a meeting this month at which all business will be discussed and a regular meeting night agreed upon. We expect to get started right away so that we can hold activities during the summer months and have funds to turn over by the beginning of another school term.—Mrs. N. Quistorf, Gladstone, Mich.

Instructive Talks to Clarinetists

by

Alexandre Selmer



DON BASSETT
Solo Clarinet Frank
Simons "Armco" Band
(January 29, 1935)

In my work and my method of playing I have found the plain Boehm system clarinet adequate to all requirements, but there have been improvements added which in no manner detract from the quality of the instrument, such as the low Eb key, the Eb-A lever, the articulated

G² key (for trilling B-C² and F²-G²) and the Eb-Bb cross finger arrangement, which are found expedient by many of the leading native players of the United States. There is no gainsaying that these improvements very much facilitate certain passages.

For the old system players such improvements as the articulated G² key, the fork Bb mechanism, etc., have also met with success. In playing many of the more difficult compositions these extra keys are almost indispensable for old system players.

After many players have read my advice on the system of clarinet, they write me for further information about added mechanism on the plain Boehm. In mentioning that I used the ordinary Boehm (17 keys, 6 rings), it was not my intention to condemn the articulated C²-G² key, the fork Eb-Bb arrangement, or any other of the additions, but rather to make it clear that those players who follow the Paris Conservatory method or schooling seldom use other than the plain instrument (Boehm ordinaire). I firmly believe the principal appeal of these additions is to those players who are desirous of playing in orchestra with the Bb clarinet alone, which is very convenient in certain classes of theatre work, where no time is allowed in the score for changing clarinets. For playing in extreme keys the articulated G² and Eb-Bb cross fingerings greatly simplify many trills, shakes, difficult passages, etc. These arrangements, as produced by certain makers, are thoroughly practical. The only question is whether the added mechanism they involve and the resultant necessity of keeping this mechanism regulated and in repair offsets the advantages obtained.

(to be continued)

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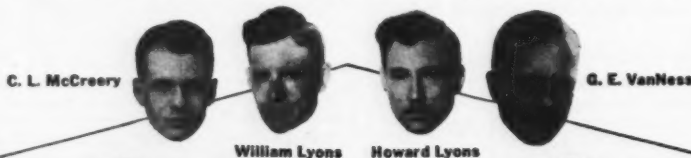
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More Letters and News

Novel Program

● J. Henry Francis, director of the Charleston, West Virginia, High School Band writes: "Here is a program of another of our entertainments. This went over the biggest ever. We did not charge for admission, but sent out invitations, and we had an audience of over 1,750 people. Mighty interesting to hear the comments, especially as you will notice that we tried to cater to the varied tastes of such a group."

The name of the program was "The Building of a Band," and Scene I showed the "Hungry Five in Rehearsal." Then the interlude, "Reviewing Recruits," with a clarinet solo, "Oh, where, Oh, where?" and a trombone solo, "I'm Tlefen Keller." Scene II "A Beginning Along the Line of Tonal Expression," was presented by a miniature band group. Another interlude, "More Recruits," with two cornets playing "How Can I Leave Thee?" Scene III, "A Start Toward A Symphonic Band," showed a small band group, and they played three numbers. A third interlude showed a new branch of "The Building of a Band," the Drum and Bugle Corps, who played "We're in the Army Now" and "R. O. T. C. March." Then the last scene, Massed Production, by the Charleston High School Band Combined Groups. And the band was built.

...

Madera, California

Beth Clark, News Reporter

The largest band they have had in years is now going strong at the Madera Union High School. Several new clarinets and mouthpieces were purchased by the school and of the fourteen clarinets belonging to the band, twenty-nine students play on them (but not at the same time). Of course, there are several mouthpieces with every clarinet, which accommodate the students very well.

Madera plans to have a concert this month and at that time we will give you all the dope.

...

Austin, Chicago, Ill.

Herman Wiegman, Jr., News Reporter

A concert was given by the Austin High School band under the direction of Captain A. R. Gish on April 12. Some of the high-spots of the concert were featured solo numbers by soloists of the band, and a twirling exhibition with his SCHOOL MUSICIAN baton by Herman Wiegman. (Herman has been a First Division National Baton Twirling Champion for two years now and we expect to find him on top again this spring with his S. M. Baton.)

In fact Herman is already preparing for the Chicago Tribune Festival Batons Twirling Contest to be held on August 17. We feel sure that Herman will come out with high honors in this contest.

...

When a hill is 2,000 feet high it is officially a mountain.



Britton Johnson, Flute and Piccolo

1934 National First Divisioner
Kent, Ohio

(Picture on cover)

● OUT OF FOUR hundred and ninety soloists who came from all parts of the country to take part in the 1934 National Solo Contests at Des Moines last June, there was only one who placed in the First Division of two different solo contests. The boy who made that achievement was Britton Johnson of Kent, Ohio. He placed in the First Division of the Flute and Piccolo Contests.

Britton is seventeen years old and a senior in the West Technical High School of Cleveland. He has taken part in two National Solo Contests—in 1932 at Marion, Indiana, and in 1934 at Des Moines. At the Marion contest he placed in the Third Division on the flute.

He has been playing the flute for four years and has taken lessons from Augustine Mendoza of Lakewood, Ohio. For two seasons he played flute in the Akron Symphony Orchestra, and in 1930 was a member of a state high school champion band. This year he played in the V. F. W. Boys' Band that won the National V. F. W. Contest at Louisville, Kentucky. For two summers he has been a student counselor at the Ohio Band Camp at Cedar Point.

As this is Britton's last year in high school, it will, of course, be his last year in the National Contests. However, we feel sure he is going to wind up his high school career with a repetition of his 1934 performance.



East vs. West

(Continued from page 10)

subject compared to the east; it is recognized as a real educational study. Instrumentation is surprising. A glance at the pictures of outstanding middle western bands shows full symphonic balance. I have before me a picture, clipped from an Iowa newspaper last summer, of a Class B band only five years old with the proper number of clarinets, a French horn and an oboe. Many of these bands are continued through the summer and the instructors are on a twelve month basis instead of nine months. Equipment usually is excellent. Several band directors I know insist upon buying the unusual instruments before buying elaborate uniforms. In several cases, a definite planned program of instrument purchases over a period of years is supported by the

School Board, while in other cases the Band Parents' Club contributes the funds. As for housing, the new building at Mason City, Iowa, devoted exclusively to instrumental music, is a good example of progress in the middle west.

In this discussion I do not mean to imply that all eastern school bands are poor and all middle western organizations are excellent. There are some outstanding bands in the east and there are some decidedly poor ensembles in the middle west. But, taken as a whole, the picture as painted by Dr. Goldman, is true. The east is coming along fast, however, and the middle westerners want to watch out. As Dr. Goldman told the clinic, "We are waking up and I hope it won't be long until we catch up with you." In a similar vein, a progressive eastern teacher told me, "Watch our smoke five years from now."



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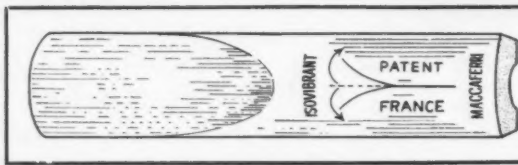
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A.B.A. Forum

● During the session of the Sixth Annual Convention of the American Bandmasters Association at Cincinnati, March 7 to 10, the following congratulatory telegram was sent to the Chicago Tribune, sponsor of the yearly successful Chicago Music Festival. The message was signed by President Herbert L. Clarke:

"The American Bandmasters Association is conscious of the great stimulation of interest in music created by the Chicagoland Music Festival. This Association wishes to especially commend the Chicago Tribune for the prominence given to band music in this great festival."

...

● To the most outstanding soloist for his excellent performance in the National Solo Contest to be held in Madison, Wisconsin, May 18, the American Bandmasters Association will present a scholarship to the Ernest Williams Music Camp, located in the "heart of the Catskills" along the Hudson "in the famous Rip Van Winkle region" near Saugerties, New York.

In 1934 Robert Zupnik, only First Division winner in the National Oboe Solo Contest was presented with this scholarship. Many letters have been received from Robert, telling of the wonderful instruction he received at camp and of his great appreciation of the scholarship. Robert is still attending the Shaker Heights, Cleveland, Ohio, High School and will probably be in the competition again this spring.

Who will be that lucky soloist this year who will be on hand at Saugerties on July 1 when the Ernest Williams Camp opens, and will enjoy eight weeks of music instruction, out in the open, and all the pleasures of camp life?

Who will get the chance to study with some of the great teachers of the United States: Ernest S. Williams, Pierre Henrotte, Mayhew Lake, Georges Barrere, Richard H. M. Goldman, Robert Hoffman, George S. Howard, Russell R. Llewellyn, Ned Mahoney, Jan Williams, James Buckborough, or Katherine Williams? Who is it who will play under the direction of such distinguished musicians as Dr. Edwin Franko Goldman, Dr. Henry K. Hadley, Dr. Carl Busch, Leon Barzin, Capt. Charles O'Neill, and Walter M. Smith?

Soloists are practicing harder than ever now, not only to be placed in the First Division, but most of all to get that A. B. A. scholarship.

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● One of the outstanding school dance bands of the south is to be found at Allen Military Academy, Bryan, Texas. They play for all the larger functions in their section, as well as for the school activities. Quoting from Director "Doc" Mize's letter:

"The orchestra consists of thirteen pieces, two violins, three saxes, using baritones—usually the West Coast style of two tenors and one baritone, three brass, (trumpet men playing cornets nearly altogether), piano, drums, and bass. The fellows double to where on some arrangements we use four saxophones, and four clari-

nets, and also use six brass on some arrangements. We use special arrangements and altered stocks altogether. We feature medleys of the popular sweeter tunes but the orchestra plays everything from Gershwin's 'Rhapsody in Blue' to special 'hot' arrangements on the standards.

"As every summer, I am taking this orchestra to Europe again this summer with the Briscoe Tours, sailing from New York on June 19. Some of the fellows and myself study at the University of Paris (Sorbonne)—and I study woodwinds with Linger in Paris."



POSITION

(Continued from page 13)

miliar with the best position of the hand in the bell can use this position when playing.

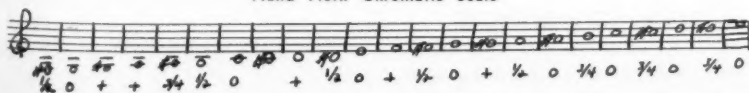
Figure No. 5 shows the best position for playing while seated in band or orchestra. This position is all right, also, for practicing, but of course, to assume the position illustrated in Figure No. 5 one must develop sufficient ability in the right hand to lift the bell slightly away from the body.

In case the right hand has not been sufficiently developed to lift the bell away from the body, while playing in band and orchestra, assume position shown in Figure No. 6, resting the bell of the horn lightly on the right side, at the same time using the correct hand position in the bell. It is very important that the body position be one of ease, the position of

the feet on the floor also playing an important part. Sit in a comfortable, nice appearing position, relaxed, allowing freedom of the diaphragm.

The majority of young players of wind instruments do not breathe correctly. To be more explicit: 1, do all breathing from the bottom of the stomach; 2, let the tone follow through; 3, practice breathing exercises; 4, develop the muscles in the lower part of the back that will enable you to develop better control; 5, be at ease at all times. Before starting any attack, bear the following in mind: Think of the pitch of the note you are about to play, take proper breath, get a "feel" of the proper tension of the lips on the mouthpiece necessary to produce that tone, and have the tongue ready for clean articulation. Prepare yourself ahead of time and concentrate on what you are about to do before starting the attack, and you will

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never miss or "bobble." In tonguing, articulate "too" on all notes below G on the second line treble clef for F horn, and "tee" for attacking the higher register.

The correct position of the horn as held in front of the player while playing, as illustrated in Fig. No. 7, will help assure good attack and much better performance. When practicing, it is a good idea to practice standing in a comfortable posture, as illustrated in Fig. No. 8. As much practicing as possible should be done standing, as it enables the player to better use the diaphragm muscles and to develop more strength for the handling of the instrument. Figure No. 8 also illustrates a good posture for playing while marching. The horn is carried on the march, either



Fig. 8. Position while standing or marching. Should be used for playing solo work as much as possible. Use proper hand position in bell at all times. If sufficient strength not developed for this position when marching, use hand position shown in Fig. 4.

under the right arm with the bell to the rear, or held in front of the body in a horizontal preparatory playing position. In playing solos one can use either standing position or the sitting positions, depending upon the ease with which the performer is able to do the required hand work. It is a good idea, when working toward the correct position of the hand in the bell, to bear in mind the following: Keep the right hand turned to the right as far as possible. Careful, intelligent, diligent practice, experimenting with the foregoing will certainly improve all horn players. Above all, study with a fine French horn teacher. No real musician is ever too perfect to study.

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A young man had just driven home from college at the close of the term. "Did you pass everything?" asked his mother anxiously.

"Everything but two Studebakers and a Pierce Arrow. Darned if they mustn't have had airplane motors in them."

• • •

Teacher: "Which is farther away, England or the moon?"

John: "England."

Teacher: "What makes you say that?"

Johnny: "Cause we can see the moon, but we can't see England."

• • •

John: "Your car is at the door!"

Paul: "I know; I hear it knocking."

• • •

Bill: "Excuse me, teacher, but I was lost in thought."

Teacher: "Yes, it's easy to get lost where one is a stranger."

• • •

Miss Shaw: Lee Gotch is going abroad to study his music.

Mr. Siedl: Where did he get the money?

Miss Shaw: The neighbors all pitched in.

• • •

Eleanor: The man I marry must be square, upright, and grand.

Perkins: You don't want a man, you want a piano.

• • •

Martzan: "I wish to submit a poem of mine."

Editor: "All right, but I'm very busy now. Won't you please throw it into the waste basket yourself?"

• • •

An Indian up in the northern part of Michigan returned for the third time to buy half a dozen bottles of cough syrup.

Druggist—"Someone sick at your house?"

Indian—"No sick."

Druggist—"Then what on earth is all the cough syrup for?"

Indian—"Mm—me likum on pancakes."

• • •

Proud Mother: "Yes, Sally has played the piano ever since she was seven."

Bored Visitor: "My! Isn't she tired?"

• • •

Phyllis: I wish I had a way of getting rid of that silly boy friend of mine.

Pearl: Try eating garlic.

Phyllis: I tried that but I found out I was just wasting my breath.

• • •

Frank: Do you serve crabs here?

Waiter: Certainly, we serve anyone. Sit down.

• • •

Boss—I'm surprised at you! Do you know what they do with boys who tell lies?

Office Boy—Yes, sir. When they get old enough the firm sends them out as salesmen.

• • •

"Have you read 'Freckles'?"

"No, mine are brown."

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Clown Capers and Twirling Technique

(Continued from page 9)

news!) Remember to keep your knees stiff and bend back and forth as you swing your legs. I suggest doing about four or five of these in succession. The crowd gets a big kick out of this, I've found, especially if you do a couple of these with the left foot and face one direction and then use your right foot and face the opposite direction.

This move is a distinct novelty (Illustration No. 6) and is difficult to describe and teach. It must be learned only through practice. (Sounds familiar!) It is a horizontal finger spin in which the baton is spun on the tips of and not between the fingers. No doubt you have seen drummers do this with drum sticks. The baton is balanced on the finger tips which are held together. The tips of the last three fingers are grouped in a bunch and are held this way throughout this spin (See Illustration No. 6). The baton is propelled by the thumb and first finger, and spins on the tips of all the fingers. When you have mastered this (and it will take a few hours' practice) build up enough momentum to get the baton spinning and then open your hand wide, palm up. If you open the hand as wide as you are able, the baton will continue to spin right on the palm of your hand. After a few of the palm spins, a short downward motion of the hand will bring the baton back to the finger-tips again if you close the hand as you move downward. Many spinners use this spin while they rest, for it takes very little arm motion and, at the same time, is very showy. Because of the unusual effect of the horizontal finger spin, you do not have to spin the baton as fast as you would in other finger spins. The neatness of this move will repay you for the time you spend in practice on it.

The last movement is particularly flashy and valuable for a drum-major who is thoroughly familiar with high throws and who can, so to speak, catch anything that is coming his way. This can also be used as a pick-up for a dropped baton (two pick-ups in this article—hope you won't drop it that often). The fundamental move in this is a cart-wheel; any school boy (and most girls) are quite familiar with this bit of acrobatic tumbling. The biggest trick to this move, it seems, is to get the baton off of the ground and into the air in a manner as graceful as possible. In making a cart-wheel you will nat-

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usually place one foot ahead of the other for your take-off. Place the toe of this foot about four inches away from the baton and on a line with the ferrule end of the stick; with the hand on the same side as the advanced take-off foot. Grab the baton by the ferrule end and complete your cart-wheel. One important thing to note: I have found that it is necessary to place the other hand on the ground with the fingers pointing backward—I. e., toward the baton or the spot where it was. This will necessitate a sharp turning of the wrist and elbow, but the reason for doing this is that in order to make a nice cart-wheel your body must come over the top in a straight line. Your baton hand (the left one in Illustration No. 7) cannot help you keep straight as it is quite busy with the baton. Turning over in your cart-wheel, you throw your baton straight up in the air (from the position of yours truly in Illustration No. 8) and pray. Keep your throwing arm as straight as you can during this throw and follow through, for it will control your throw.

If you whip your arm over and let go of the baton at the highest point of its arc. (Note two things in Illustration No. 8, by the way. First, that the right fingers are pointing back in the direction of where the baton was as described above; and note that although the baton is cut off in the photograph, the hand is still holding the ferrule end, ball being on the outside of its arc.) Regaining your equilibrium and standing upright, you have nothing to do but catch the baton (or duck!). Pivot on either foot, and you will be in position for a convenient catch. It is possible to get tremendous height on this throw. Practice is all that is necessary. I have featured this throw to do the well-known "goal post toss" on the gridiron, catching the baton on the other side of the cross bar and continuing with my antics. May I suggest, however, that if you do much practice on high throws of this sort that you wear a football helmet (or use a sponge rubber baton).

In conclusion, I hope that you get as much enjoyment in doing these stunts as I got in writing about them. If you have any inquiries or suggestions, or if you wish me to supply another series, write me in care of The SCHOOL MUSICIAN.

• • •
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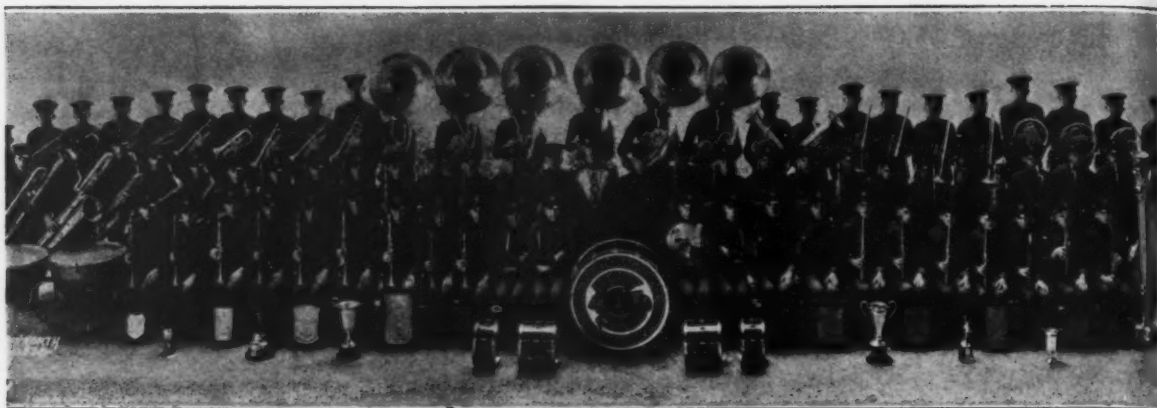
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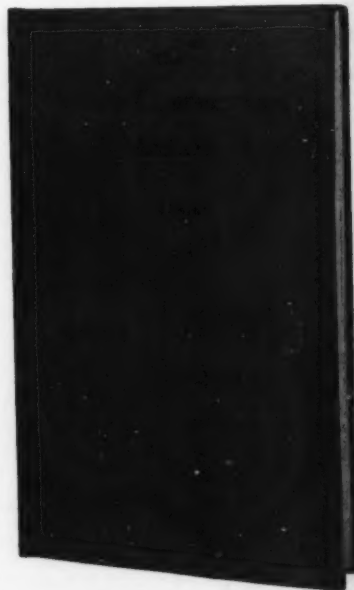
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The Family Tree

(Continued from page 21)

high level when half the round is made. There was a time in the history of Sax when he might have retired with a snug competence, if not a great fortune. Having reached that point his wheel of fortune began the downward half of its revolution, competition and poor business capacity so loaded it that the descent was rapid and the wheel was too heavily weighted ever to rise again. Thus it came about that the man to whom wind instrumentalists and modern manufacturers are so deeply indebted for improvements and inventions died at Paris, Feb. 4, 1894, in the eightieth year of his age, almost penniless and nearly forgotten.

Overcoming Faults

(Continued from page 11)

can be produced in scale formation. Then practice these same vibrating exercises with the mouthpiece until you gain perfect control of the lips. Every tone requires a different tension of the lip muscles,—contracting or stiffening the lips for high tones and relaxing them for low tones. This constant contracting and relaxing will strengthen the lips and improve your endurance. Remember, *endurance* is 90% of brass instrument playing and real endurance is *breath or wind control*.

The lips must always be supported by chest compression and if this is lacking the lips are abused, becoming soft and flabby, refusing to vibrate. The secret of a good embouchure is the systematic habit of relieving the lips at all times.

The fad of non-pressure, so greatly advertised today is most deceiving, as non-pressure literally means, no pressure which is as ridiculous as it is impractical. As stated above, too much or too little pressure is detrimental to your playing, but right pressure is what each player should strive for every day.

In closing, let me say to the student that Herbert L. Clarke's second series or Book No. 2 used in connection with the new Arban-Clarke will give you all of the necessary practice material to build a consistent embouchure. Read the text preceding every group of studies each time you practice and persist in doing as prescribed.

My next article will be on the use of the tongue or the many forms of articulations.

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ATTENTION: Just off the Press: GREETING TO LOWVILLE March for Band by RALPH HERRICK, price 60c per copy. Herrick Music Company, Boston, New York.

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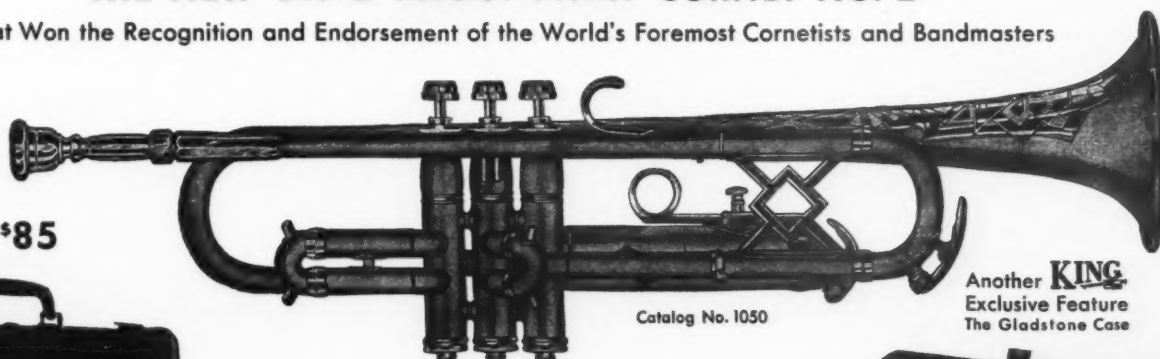
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STARRING IN PHILADELPHIA

Above is the deservedly popular Saxophone section of the Roxy-Mastbaum Orchestra playing under the direction of the famous "Roxy" at the Roxy-Mastbaum Theatre in Philadelphia. Each member of the trio is an accomplished artist and the ensemble playing is enhanced by the tone uniformity of their Conn equipment. From left to right: Frank C. Langens, Conn Alto Sax and Conn Clarinet; Buddy Deppen, Conn Tenor Sax and Conn Alto Sax; Julien Blas, Conn Alto Sax. Five Conn instruments and these artists agree in letters written us January 24, 1935, that their Conn instruments are superior to any others they ever have used.



DEL CAMPO AT THE ROOSEVELT

Del Campo and his orchestra won fame with New Yorkers during a long time engagement at the Hotel Roosevelt. In the picture we see Del Campo, director, Harry Berken, first trumpet, and Al Carmen, "hot" man. Harry's experience includes engagements with Victor Herbert, Roxy, B. A. Rolfe, and Rudy Vallee. He plays a Conn trumpet and writes December 6, 1934—"Conns can't be beat for sweetness of tone and accurate intonation." Al has done fine work on notable NBC and CBS broadcasts. He plays a Conn trumpet and says, Nov. 16, 1934—"My Conn has a fine tone quality and the intonation is superb."



PUTS THE PUNCH "KID MILLION"

Vernon Bushway, United Artists Studio, Los Angeles, is famous for recording and synchronizing pictures, including Eddie Cantor's famous "Kid Million". Formerly with Sid Lippman, Abe Lyman, and Son's NBC orchestra, and others. He plays 34J Recording Tuba and writes February 1935—"It has both tone and flexibility. For music work it is second to none."



IN THE SPOTLIGHT OF PUBLIC FAVOR

Here we see the full glare of the "spot" turned upon J. F. Barton, popular trombonist with the theatre orchestra, RKO—Palace, Chicago. Mr. Barton is well known for his extensive theatre work and his appearance with Ernie Kratzinger's Black Forest Orchestra at the World's Fair last season. He has played a Conn for twenty years and writes November 21, 1934—"In all my experience I have found none better than my Conn."

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